SPRING FASHIONS FOR THE SOUTH—MODES OF THE NEW SEASON FROM MONTE CARLO

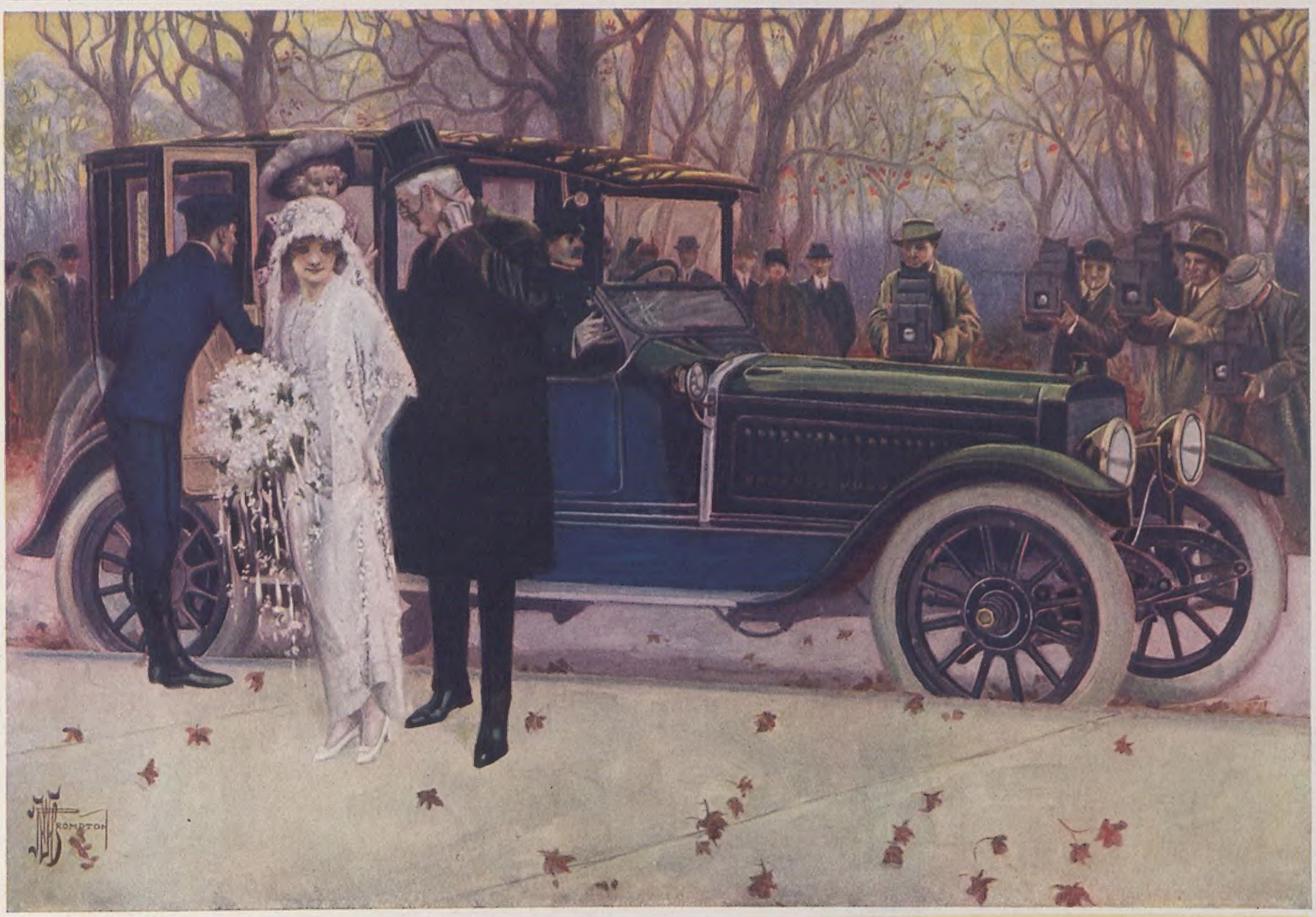
VOGUE

THE LATEST REFINEMENTS OF THE MOTOR CAR—THE LIVERIES AND DUTIES OF THE CHAUFFEUR



JANUARY 15 1914
PRICE 25 CENTS
THE VOGUE COMPANY
CONDÉ NAST *President*

Helen Dryden



300 POUNDS LIGHTER—$500 More in Value—STILL $3250

300 pounds lighter in weight, the new series Lozier Light Six has made its appearance with the greatest number of improvements ever grouped on a new model Lozier. Such improvements as these:

THREE HUNDRED POUNDS WEIGHT REDUCTION.
NEW TOP. CAN BE OPERATED BY A WOMAN.
NEW SILENT FLOATING REAR AXLE.
DIRECT DRIVE THROUGH REAR SPRINGS.
CHAIN TREAD NON-SKID SHOES ON REAR WHEELS
TIRE PUMP, MOTOR DRIVEN.
SPECIAL REBOUND ABSORBERS ON FRONT AXLE.
ONE HAND OPERATED WINDSHIELD—BOTTOM VENTILATING
COMPRESSED CLOTH TIMING GEARS.
CONVEX ROUNDED FENDERS.
ELECTRIC HEADLIGHT DIMMERS.
ILLUMINATED RUNNING BOARDS.
UNUSUALLY LONG AND COMFORTABLE FOOT RAIL.
HEAVY HEXAGONAL NICKELED ROBE RAIL.

Lozier engineers have added $500.00 in value by the introduction of these features; yet increased production still holds the price down to $3250.

Cloth timing gears eliminate the last of the noises common to a motor. They are made of thin layers of cloth pressed together by an immense hydraulic force and like locomotive wheels of compressed paper, they are strong almost beyond belief. In operation they make no more noise than if you rubbed your hand over satin.

So simple is the one man top that a woman or boy can raise or lower it in a few seconds. Front bows have been eliminated. Floating axles make the car run with less power. You can place a hand on the rear tire and move the car either forward or backward.

Chain tread non-skid rear shoes come as regular equipment—no "extras" for this luxury.

Convex rounded fenders add a touch of beauty; a Kellogg tire pump is of great convenience, and so the list of improvements continues at some length.

Special rebound absorbers on the front axle; electric headlight dimmers; one hand operated windshield giving ventilation in the front compartment; extra long foot and robe rails, hexagonal in design and very pleasing to the eye.

What the public has long wanted is a lighter car and that is why Lozier sales have increased 100 per cent. in a year. Production increased; overhead was cut down over $375.00 per car—and down came the price.

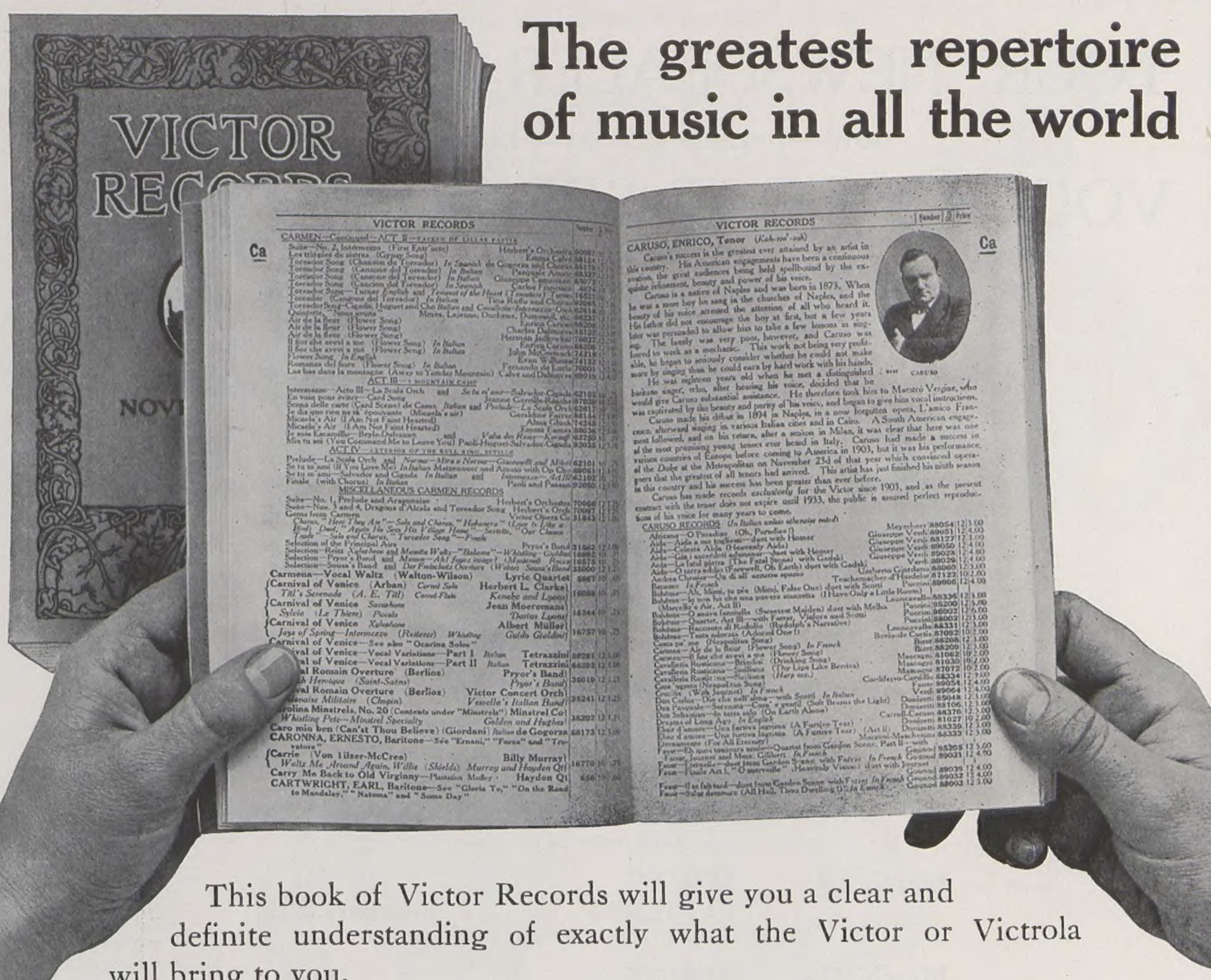
See the new Lozier at the Automobile Shows.

LOZIER

LIGHT SIX $3250

LOZIER MOTOR COMPANY, Detroit, Mich.

The greatest repertoire of music in all the world



This book of Victor Records will give you a clear and definite understanding of exactly what the Victor or Victrola will bring to you.

It will place before you simply and convincingly the title of very nearly every musical composition you ever heard of. It will help you to an easy familiarity with all the great composers. It will place before you definite and positive knowledge as to the exact music in the repertoire of the world's greatest artists. It will make clear to you just how easily all the music of all the world can become an interesting and helpful part of your every-day life in your own home.

Music is the only universal language. It is understood by everyone—the French, the German, the Russian, the Italian, the Englishman are all capable of enjoying exactly the same music. Individual taste however, varies; but with a Victor and its vast repertoire of music, which is the nearest approach to all the music of all the world, every musical longing is satisfied.

This book of Victor Records costs us more than $100,000 every year, but we will gladly give you a copy free. Ask any Victor dealer, or write to us.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors



New Victor Records demonstrated at all dealers on the 28th of each month

YOUR NEWSDEALER IS ORDERING

now—perhaps to-day—his copies of

VOGUE'S FIRST SPRING NUMBERS

THE connecting link between you and Vogue—unless, as a subscriber, you get your copies regularly through the mails—is the newsdealer. Have you ever discovered how he gets *his* copies? If not, this page may enable you to spare yourself delay and disappointment in the punctual receipt of the most eagerly awaited numbers that Vogue publishes during the year—for example, the four numbers that are now in preparation.

One month in advance of publication, the newsdealer orders his copies—as many as he expects to sell. Vogue is not "returnable" like other magazines, consequently the newsdealer limits his order to only those copies that he has sales for. If you tell him in advance that you will want a certain issue, he will be only too glad to get it and put it aside for you. If you merely take your chance—especially in February and March, when Vogue's fashion forecast numbers are so much in demand—you are very likely indeed to be disappointed. Here are the next four numbers:

Vogue For		On Sale
February 1st	**SPRING DRESS MATERIALS . . .**	**January 28th**
	How the new Spring mode shall be developed	
February 15th	**FORECAST OF SPRING FASHIONS . . .**	**February 11th**
	A complete, accurate review of the coming styles	
March 1st	**SPRING PATTERNS . . . .**	**February 27th**
	The new modes reproduced in Vogue Pattern form	
March 15th	**SPRING MILLINERY . . . .**	**March 11th**
	The season's best expressions in smart hats and bonnets	

All the year around Vogue is interesting. But Vogue's value—*its real money value to you*—comes now, when you are planning your new wardrobe. This is the time when a few errors may run up into hundreds of dollars. With Vogue at your right hand, costly mistakes in the choice of any garment are next to impossible.

Remember that during the next two months, when everyone is eagerly waiting the first authentic news of the new styles, there will not be enough copies of Vogue to go around. Unless you are a subscriber, reserve your copies immediately.

Notice the time saving Reservation Blank attached. Simply check it, tear it off, and hand it to your newsdealer the next time you pass his stand. He is ordering his copies now, and he will be glad to put your copies on his general order and will have them waiting for you as soon as they are out. Take this precaution now; and you will surely avoid both delay and disappointment later on.

Mr. Newsdealer: Please reserve for me, as they appear, one copy each of the issues of Vogue I have checked below:

- ☐ **Spring Dress Materials** — **Feb. 1**
- ☐ **Forecast Spring Fashions** — **Feb. 15**
- ☐ **Spring Patterns** — **March 1**
- ☐ **Spring Millinery** — **March 15**

Name .....

Address .....

.....

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Advance Spring Models

Women's Waists

at Special Prices

Sizes 32 to 44 Bust



526

No. 526. **Silk Crepe de Chine Waist,** in white, yellow, flesh, green, navy or black. French shoulders and front hemstitched, new flat collar and cuffs trimmed with a plaiting of the silk, shirred at neck on silk cord, covered buttons.

Value $9.75.... **6.95**

No. 528. **Chiffon Taffeta Silk Waist,** in yellow, flesh or white, raglan shoulder and long sleeve set in with hemstitching, small flat collar and graceful hemstitched revers, edged with plaiting of the silk. *Value* $11.50.... **7.95**



528



530

No. 530. **Hand Made Waist,** hand embroidered, of white French batiste, front, back, and double pointed collar, finely hand pin tucked, lace trimmed jabot; front of waist daintily hand embroidered, fitted cuffs tucked and lace trimmed.

Value $13.75.... **9.75**



532

No. 532. **Embroidered Crepe Voile Waist,** in white, raglan sleeve set in with veining, waist and sleeves trimmed with double ruffle of embroidered lace net.

Value $7.50.... **5.95**



534

No. 534. **Ratine Stripe Crepe Waist,** in white, outlined with hemstitching, flat collar and fichu of voile and net, finished with plating of net and veining, set in long sleeves with voile cuffs.

Value $11.50.... **7.50**

No. 536. **Silk Crepe de Chine Waist,** in white, flesh, yellow, navy or black, made surplice effect with detachable vestee of plaited white maline trimmed with pearl buttons.

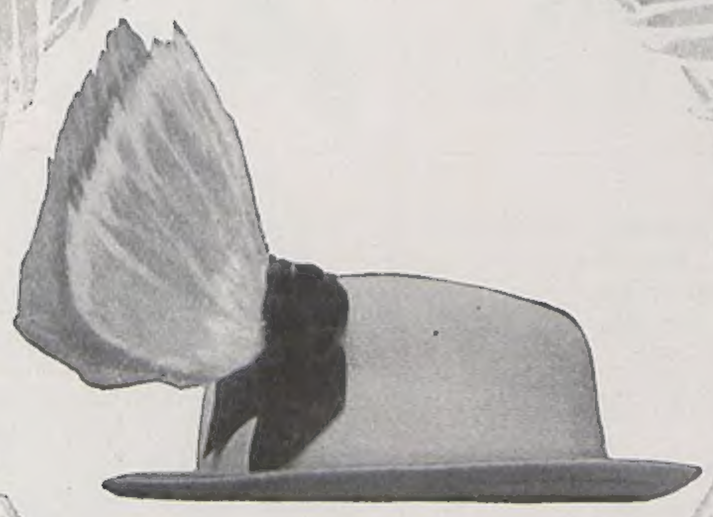
Value $13.75.... **9.75**



536

Burgesser Hats for Palm Beach

On Sale at Leading Dealers



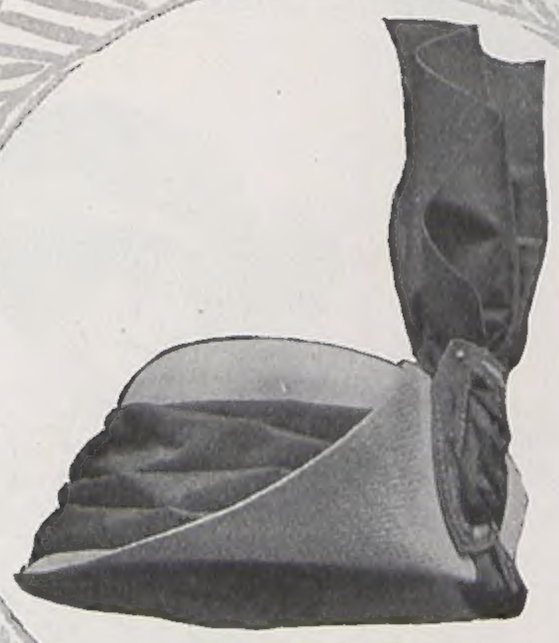
QUINCY
Nº 470



QUINCY
Nº 466



SHARON
Nº 447



HAMILTON
Nº 493



BANGOR
Nº 407

IMPORTERS AND MANUFACTURERS
A. D. BURGESSER & CO.
NEW YORK.

Quality Mark

This Mark of Distinction in Every Hat

A. D. Burgesser & Co.

1 and 3 West 37th Street (Wholesale Only) at Fifth Avenue New York

and Southern Tourists Wear
throughout America



HAVLIN
Nº 417



Nº 38.



Nº 37



Nº 29



HAYES
Nº 421

D. BURGESSER & CO. IMPORTERS AND MANUFACTURERS NEW YORK.

Quality Mark

This Mark of Distinction in Every Hat

A. D. Burgesser & Co.

1 and 3 West 37th Street (Wholesale Only) at Fifth Avenue New York

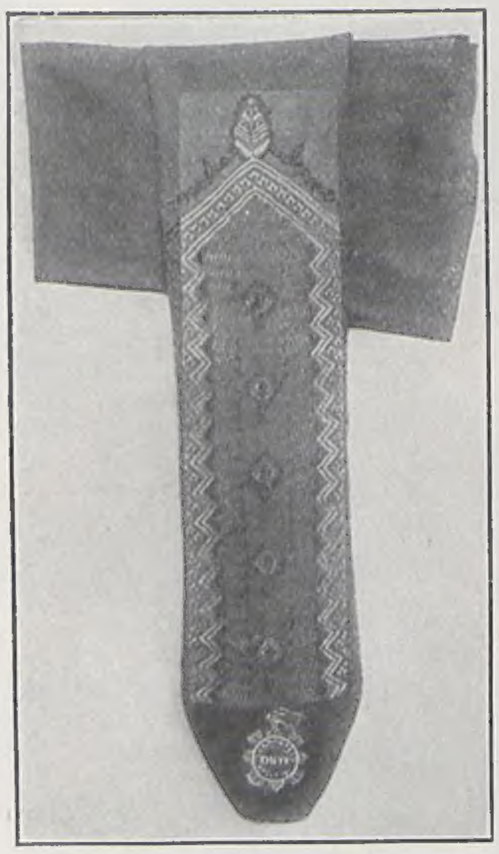
"Onyx" TRADE MARK Hosiery

Silk

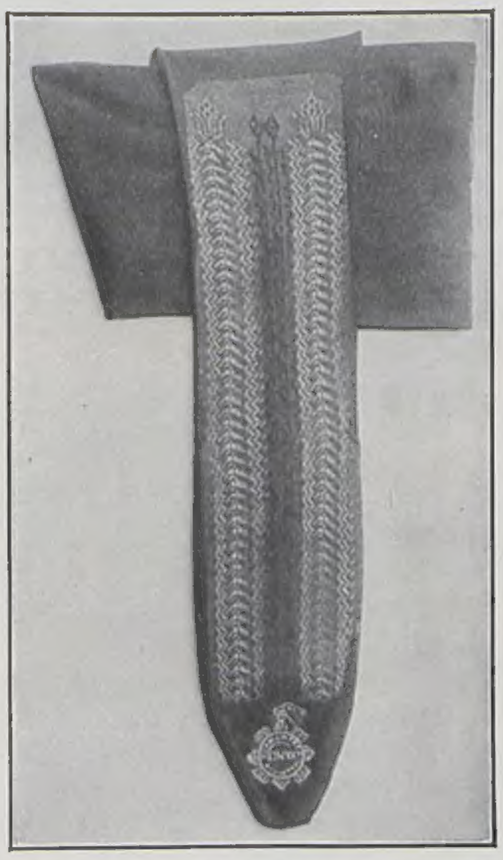
is the foundation of the well appointed

Southern Wardrobe

EVERY woman cannot be a hosiery expert, but she can rely on the "ONYX" brand to guide her in her quest for *Quality* and *Value*. And "ONYX" never disappoints, it matters not whether her requirements be the dainty lacy effects such as are here illustrated, or the plainer hosiery for simpler occasions, she is *certain* of finding in every pair of "ONYX" the same QUALITY standard—THE BEST!



Openwork silk in black or white, with embroidery. **$14.75.**



Openwork silk in black or white, with embroidery. **$8.75.**

In addition to the charming examples illustrated here, your attention is invited to the following special *silk* "Numbers," ALL made with the new

"Pointex" Heel

an exclusively "ONYX" device which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement:



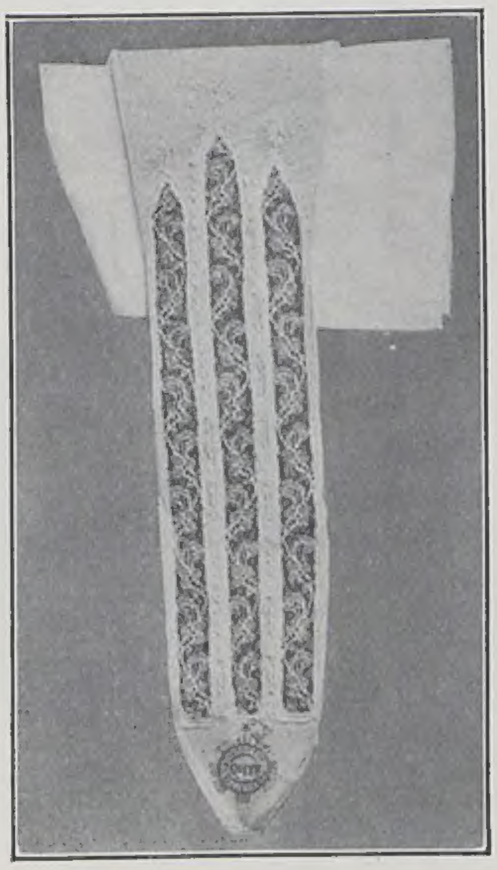
White silk with Princess lace. **$7.95.**

No. 255—Women's "Onyx" Black Silk "Pointex" Heel—with "Wyde" Top of Lisle and Lisle Sole—Light Weight. Price, ... **$1.35**

No. 265—Women's "Onyx" Black Silk "Pointex" Heel, with "Wyde" Top of Silk, Lisle Sole; "Doublex" Toe, medium weight **$1.50**

No. 305—Women's "Onyx" Black Silk "Pointex" Heel. Extra Fine and Sheer. Price, ... **$1.75**

No. 705—Women's "Onyx" Black, "Pointex" Heel, all Silk. Excellent value at **$2.50**



Black or white silk with Valenciennes lace insertion. **$5.95.**

Sold by leading dealers everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer. Write to Dept. I.

Lord & Taylor

Wholesale *New York*



Selma's Russian Toilet Preparations

Offer a Royal contribution to feminine daintiness and loveliness, by making the skin clear, firm and wholesome and giving a velvety texture and soft transparency that restores charm and youth to the complexion.

Madam: Know the kind of Face Cream and Powder that will rejuvenate your skin.

Selma's Russian Skin Beautifier combines rare oils of the Orient into a delightful massage cream. It is free from any fatty substances, acids or chemicals. Will nourish, soothe and smooth the skin. Mildly astringent in action, it closes the pores and beautifies faded skin, making it wonderfully fresh and charming. Forms a splendid base for powder. Jars 50c, 75c and $1.25; Tube 50c.

Selma's Russian Face Powder, used in combination with the Skin Beautifier, gives an ideal complexion. It is exquisite in its fineness and purity, and may be used on the most sensitive skin with absolute safety. So fine and downy, it clings to the skin without the use of adhesive metals—gives a peachy, velvety texture—is fascinatingly fragrant. A tint for every complexion. Mauve, Natural, Brunette, Pink and White. Box 85c.

Selma's Russian Toilet Preparations, never before offered to the general public, are distinctive in character. Made by Selma J. Sotherlund personally, from original Russian formulas, and used by her on an exclusive patronage for over a period of thirteen years, their purity and value have been thoroughly tested. Among the toilet requisites are Selma's Russian Talcum Powder, Selma Julieana Cold Cream, Selma Julieana Face Rouge, Selma Julieana Lip Rouge, Selma's Russian Scalp Tonic, Selma's Russian Hair Grower, Selma's Russian Pine Shampoo, Selma's Russian Hair Dressing (Brilliantine). On sale at Stern Bros. and other best shops.

Facial Massage, Hair and Scalp Treatment and Water Waving under the direction of Selma J. Sotherlund, at her Salon in the Monolith Building, 45 West 34th Street.

Address Mail Orders to

Selma J. Sotherlund (of Russia), Face and Hair Specialist

45 West 34th Street, New York City

SALES *and* EXCHANGES

Wearing Apparel

FOR SALE: 3-piece brown chiffon velvet maternity gown. Cost $150. Can be bought for $30. Size 36 and larger. No. 282-D.

PERFECTLY new tailor gown, made by A1 New York tailor. Midnight blue zebeline, beautiful cut, little green vest. 36 size. Height about 5 ft. 3½ in. Cost $120; sell $80. No. 283-D.

FOR SALE: Handsome short afternoon dress. All silk velvet, long sleeves. Only worn a few times. Perfect condition, 34 bust, 42 skirt. Sell very reasonably, $30. No. 287-D.

BLACK crêpe turban, black crêpe veil or scarf, soft finish, four in. side hems, ten in. end hems, 2½ yds. long, all over yd. wide. $14. Black crêpe chiffon veil or scarf, bordered with four in. crêpe band—$10. Same in white, also white crêpe hat. All little used. Bargains. No. 290-D.

FOR SALE: Original Lucille and French suits, evening gowns, tea gowns. Height 5 ft. 3 in. Bust 36. Excellent condition, $40 a piece. No. 292-D.

EVENING gown, pink satin, bodice of lace, latest model. Size 36—never worn account mourning. Sell for $115. Less than half original cost. No. 293-D.

BEAUTIFUL hand made white lace gown. Perfect condition. Worn twice. Size 36-38. Cost $300; will sell for $75. No. 303-D.

FOR SALE: Beautiful black, chiffon satin, afternoon or reception gown. Size 36, skirt 41 in. Made in December by expert. Never worn. Price $60; sell for $38. No. 305-D.

Furs

EXCEPTIONAL opportunity to secure spotless ermine and baby caracul stole and muff. Latest design, purchased recently at one of Paris best furriers. Stole 3½ yds. long, ½ yd. wide. Flat muff of throw-over type, 1 yd. long and ¾ wide. Stole and muff lined throughout with tufted chiffon. Originally cost $500; sell $250. No. 304-D.

SET of mink furs, perfect condition; up-to-date style. Cost $250; will sell for $80. No. 286-D.

FOR immediate sale at great reduction, a Russian sable cape, twenty-seven skins, fifty tails. In perfect condition and color. No. 279-D.

BABY seal skin jacket, best condition. Lining somewhat soiled. Bought at Weinberg's, New York. Cost $400; sell $175. Sent on approval to reliable party. No. 280-D.

LADY'S beautiful broadtail Persian lamb fur coat, length 48 inches. Brought from Europe this summer. Collar and cuffs, brown marten. Will sell $300. Cost $550. No. 281-D.

GENUINE Alaskan baby sealskin coat, size large thirty-eight, latest long draped model. Cost $2,500; will sacrifice for $800. Quick. No. 289-D.

GENUINE Russian sable cape and muff, which cost $3,500, will sell for $1,000. Eleven pelts in cape and four in muff. Splendid condition. No. 291-D.

FOR SALE: Long excellent quality caracul fur coat, chinchilla squirrel collar. Perfect condition, lining unsoiled. Worn only few times. Cost $165; sell $75. Size 38-40. New York City. No. 301-D.

FOR SALE: Sea-otter collarette in good condition. Price reasonable. No. 302-D.

Furniture

FOR SALE: An elegant carved rosewood suite of drawing-room furniture, made by Beltes, New York. Eleven pieces, and one of the most elaborate sets ever made by him. Cannot be duplicated. Consists of one large sofa, one smaller sofa, two corner sofas, two large arm chairs, one reception chair and four small chairs. Six of these pieces have solid rosewood backs, covered with rich brocaded light green satin, woven expressly for this set on hand loom, good as new. Price $5,000. Also carved rosewood étagère and marble top wall table to match, if desired. No. 296-D.

PIANO, practically new. Must sell. Rich mahogany case and exceptionally sweet tone. Very responsive action. Duet bench and scarf. Price low for cash. No. 285-D.

A Problem That Everyone Knows

"MY new home is lovely," said Mrs. C——, "but I have so many things from the old house that do not fit into the new one. I wish I could dispose of them—they are too good to store away forever."

We suggested a message in Sales and Exchanges. Six weeks later her former dining-room set was in Rochester, N. Y., and an Atlanta reader of Vogue was the happy possessor of new tapestries.

Mrs. C——'s problem is not unusual. And frequently it has been solved in just this manner. Hundreds of women have found these columns a most convenient medium for the disposition of articles no longer of service to them. Conversely, an equal number have secured all sorts of things they had long been seeking—at small cost.

Many and many a piece of furniture—tapestries—exquisite laces—jewelry—furs—bits of silver—and the like are stored away, simply because their present owner cannot use them—and she does not wish to go to the annoyance of the auction in disposing of them.

And many and many a woman is looking for perhaps the very thing you have put away in your storeroom. She would be only too glad to hear from you.

Remember that absolute privacy covers all your dealings through Sales and Exchanges. Only Vogue and the other woman know your name. Every step in the transaction is accomplished from your writing desk—and once you have inserted your message, you have nothing to do until you hear from the other woman.

WHEN YOU INSERT MESSAGES

Send your announcement to us when there is anything you wish to sell, or buy. It will cost $1 for 25 words or less. Additional words, five cents each.

We should have your message for the March 1st Vogue not later than January 26th.

WHEN YOU ANSWER MESSAGES ON THIS PAGE

1. Place your reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.)

2. Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication with Sales and Exchanges must be through the mails.

3. Send Vogue no money—wait until the other woman writes you.

4. If her answer to your letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent you, and will keep your money on deposit until you instruct us to send it.

5. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

Sales and Exchanges, Vogue
443 Fourth Avenue New York City

Miscellaneous

FOR SALE: Hand wrought necklace. Silver gilt, fourteen links, opal in each, $50. Khaki cross saddle habit, size 38, $10. Tan riding boots, 5 D, $6. No. 284-D.

A REALLY beautiful diamond pendant, set in platinum, with platinum chain, cost $400 on Fifth Avenue. Will sell for $250. No. 288-D.

LAPIS LAZULI—beautiful string of 71 graduated beads, 19 inches long. Fine color. Perfect condition. Value $30; sell $20. No. 298-D.

FAN: Beautiful white ostrich feathers and very fine tortoise shell sticks. Length 16 inches; cost $100; price $50. Never used. No. 294-D.

FOUR pairs of curtains, two shades green taffeta imported silk, fringe trimmings. Louis XVI style valence. Made by the best decorators. Two yards 32 in. long. Excellent condition. Cost $650; sell $300. No. 295-D.

TONONI violin (1729) ¾ size. Originally cost $800. Will sacrifice for $300. Can be seen by appointment. No. 299-D.

TEN table cloths 3 yds. square, ranging from $10 up. Banquet size cloth and two doz. napkins, loving cup design and monogram H. One silk damask luncheon cloth with dozen napkins. No. 300-D.

REGRET recent extravagant purchases. Will sell reasonably the following:—Beautiful, fashionable pony coat, size 38-40, perfect condition. Magnificent new lynx muff. Handsome set yellow cross fox furs, worn only two weeks. Exquisite set table linens, including large square tablecloth (suitable for bed spread), 24 doilies, centerpiece, 18 tea napkins, 2 long covers, 2 large oval covers, several assorted doilies, in pure linen, with Madeira embroidery, Mosaic and Filet lace insets, medallions and edging. Used once. Will sell collectively or separately. Also large Irish lace collar. Write for complete description and full details. No. 297-D.

Wanted

A SECOND hand Encyclopedia Britannica, Japanese paper, soft covers, must be in good condition. No. 185-B.

FOR elderly lady, second mourning faille or heavy silk gown, handsomely trimmed. Not too narrow skirt. Bust 39, hips 43. Skirt 42. No. 186-B.

INFANTS' and children's clothes. Good quality. No. 187-B.

SILVER service, including flat pieces. Upright piano or player piano. New edition Encyclopedia. Lady's fur auto coat and muff. Must be real bargain. No. 188-B.

Professional Services

CHAPERONAGE: A woman of refinement will receive in her home, a limited number of young women and girls requiring rest. Warm California, by the sea. References exchanged. No. 382-C.

AN experienced teacher who understands and loves children, desires to teach one or two small children in New York City. Will come to residence daily. No. 383-C.

YOUNG man of attractive appearance, trimmer, designer, floorman, general retail and wholesale millinery experience, desires position with first class establishment. No. 384-C.

REFINED, original, and adaptable young woman would like position as secretary or companion. Wishes to travel. Good letter writer, musical, used to fitting-in. No. 385-C.

ADAPTABLE young lady would like engagement as companion to lady or young girl. Part time desired, but would consider resident position if necessary. No. 386-C.

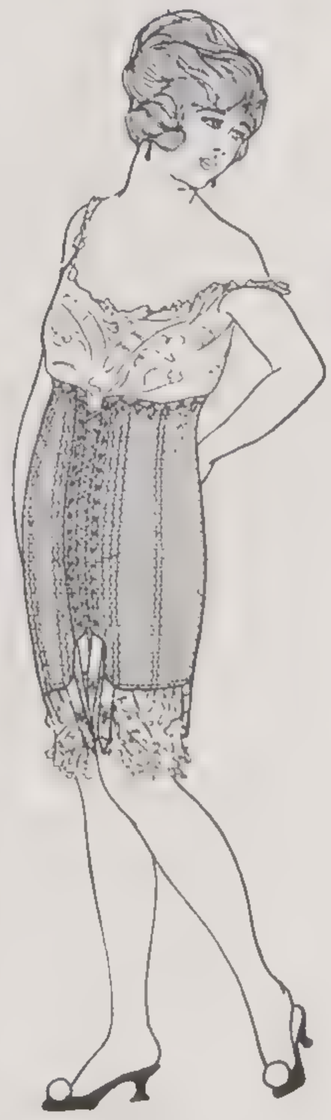
AMERICAN woman of refinement, as helpful companion or chaperon. Tactful, kindly, has traveled extensively, is well recommended. No. 387-C.

WOMAN with exceptional executive ability who has had entire business charge for four years of a factory, employing two hundred people desires a position. Secretarial work or management of office preferred. Best references. No. 388-C.

A CULTURED Southern woman desires position as companion, can care for an invalid or child. An excellent traveler. Best of references. No. 389-C.



MODEL 516
$12.50



MODEL 510
$7.50



MODEL 505
$25.00

Wear
Gossard
CORSETS
They Lace In Front

The past year millions of women in all parts of the style world have adopted front-lacing corsets—most of them insisting on the original Gossard.

Their ease of adjustment, limitless use and exquisite richness make them the accepted corset by the women of New York, Paris, Chicago, Buenos Aires and London.

Correctly fitted in a Gossard Corset designed for you, you have the final perfection of your figure. The models shown on the left are representative of the Gossard genius in design, which always anticipates the coming vogue.

Three Models *Typically* Gossard

far in advance *of the* Prevailing Modes

Ideal for Southern Wear

MODEL 516

A HIP CONFINER CORSET

Made of heavy Suede finished tricot cloth and rubber filled elastic fabric.
The back and lower portion, where confining of the figure is required, are of tricot. The upper portion of the front section and the top from front to back section are elastic. A unique model—splendid for almost any type of figure. Priced at $12.50.

MODEL 510

AN "ALL TRICOT" MODEL

The illustration above is true to life. The lower portion is held to straight lines by a few bones very carefully placed. Above the waist line there is absolute freedom. The material is elastic and suede finished, making a beautiful appearance. At the price this model is distinctly alone in extreme value. $7.50.

MODEL 505

A CORSET WITH ONLY FOUR BONES

A novelty indeed, yet very practical as a hip confiner and figure shaper. The material used is hand knitted silk elastic. The four bones are satin covered. The lines are straight. "Over the head" or "in with the feet" is the method used to put it on. Adjustment is made in front. The perfectly natural figure is possible only in this exclusive Gossard. In pink or white at $25.00.

These corsets are sold in our Chicago Shops.

310 Michigan Ave., near Jackson Boul.
64 Madison St., near Michigan Ave.

INSIST ON A GOSSARD

Since the universal adoption of front-lacing Corsets, there are many imitations. Insist on a Gossard—the original front-lacing corset. Your satisfaction is then guaranteed.

The H. W. Gossard Co.

CHICAGO

LARGEST MAKERS OF FINE CORSETS

MAIL ORDERS

The above corsets may be purchased from the store selling Gossard Corsets in your city.
If you cannot obtain them, write us and we will request our dealers to supply you.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

One year, (24 issues) payable yearly in advance..... $60.00
One year, (24 issues) payable monthly in advance..... 66.00
Six months, (12 issues) payable in advance..... 32.00
Six months, (12 issues) payable monthly in advance..... 34.00
Per Insertion, (minimum order 4 insertions) in advance.... 3.00

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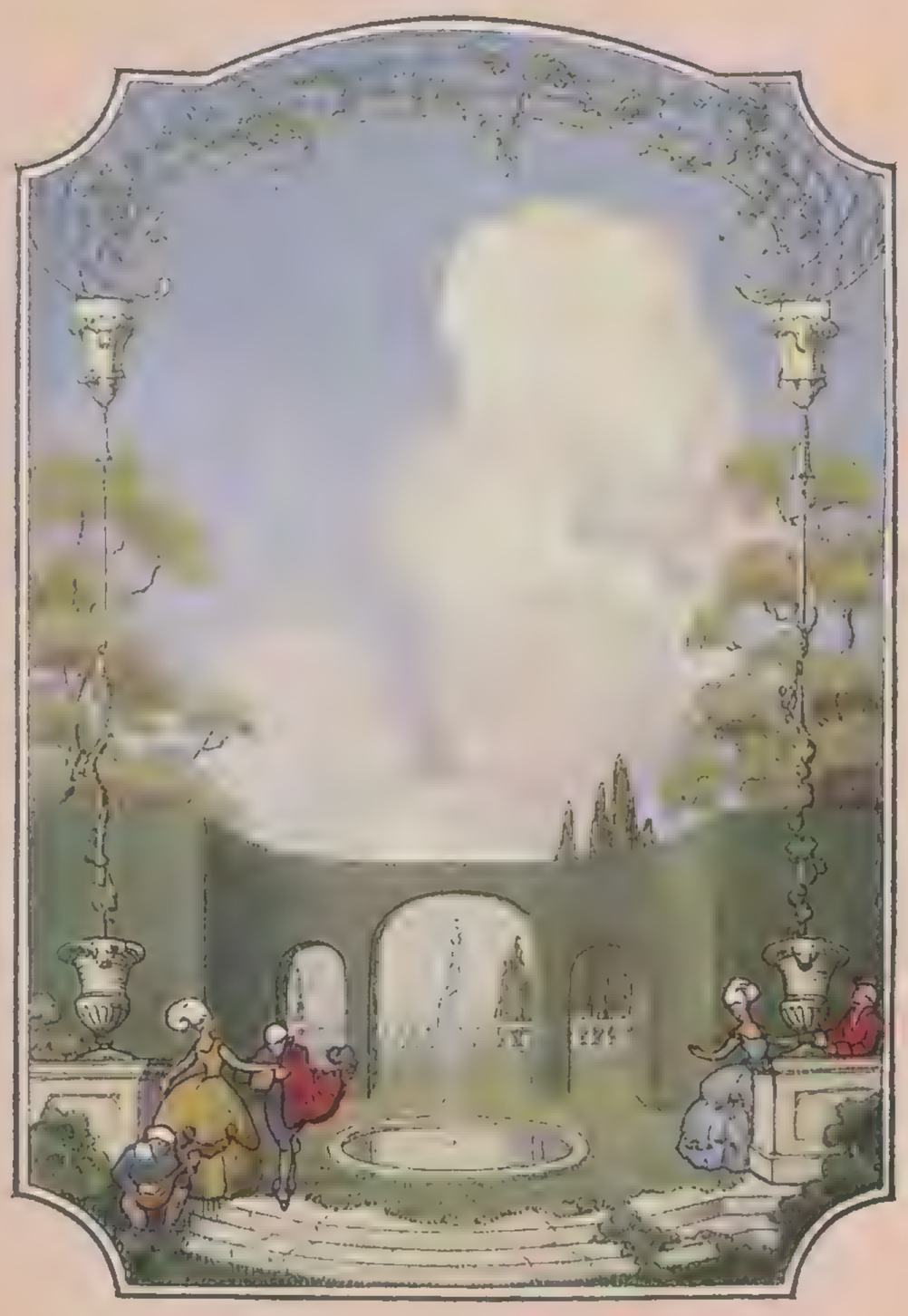
ESSAYS: on the philosophy of the Tango, by Franklin James; on the Gaiety Girl and the Peerage, by Vance Thompson; on the Fashion Aspect of an Unfashionable Woman, by Ethel Lloyd Patterson; three contributions that give the lie to the notion that the light essay is extinct.

If you go out a good deal, and if you are interested in people and things (especially people) — if you like good books and good plays—if you keep an eye on outdoor sports—if you are fond of music and are, more or less, a connoisseur of art—then you will find a hundred things of interest in this great New Year's issue of Vanity Fair.

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JANUARY 1914



Baker Electrics

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THE BAKER MOTOR VEHICLE COMPANY

Two pictures of Vogue's

HOLIDAY SHOPPING SEASON

Also in this number an explanation of Vogue's exclusive solution of the high cost of dressing

CONTENTS

VOGUE

JANUARY 15, 1914

VOL. 43. NO. 2
WHOLE NO. 991

The next Vogue will be the

SPRING DRESS MATERIALS

Number

Dated February 1st

PAUSING for half a minute in the very thickest of the Christmas rush, we managed to take the two photographs reproduced on page 105. But there was no real pause, for the members of the Shopping Service kept diligently at their tasks straight through the photographing.

It is a pity that the picture can not show the really big part of the shopping: the purchasing, from shop to shop, of the fifteen thousand gifts ordered through Vogue.

Fifteen thousand gifts! Almost irresistible is the temptation to draw some surprising statistical picture of the vast quantity of these gifts. Placed end to end, the line would reach, we have no reason to doubt, from Fourteenth Street to the Plaza. Piled up, it is not unreasonable to suppose that the pyramid of gifts would make a pygmy of the Pyramid of Cheops. But we refrain. Remember simply that the Vogue Shopping Service is a very real thing; its shoppers are real people; and it can do you a real service not in December alone, but in every other month of the year.

YOUR DRESS ALLOWANCE

On page 89 is a little article on a very large subject—making the most of the dress allowance. How many women do it? Do you do it? One looks back regretfully to the days when the purchasing power of a dollar seemed limitless by contrast to its purchasing power to-day. Less than two centuries ago, Mrs. Doctor Johnson's clothes cost but £16 a year, albeit the lady expressed complete satisfaction with the quality and quantity of her attire. How far nowadays would this sum go on Bond Street?

And yet, the cost of living—and of dressing—never quite outruns the ingenuity of those who are determined to keep it down. One great source of economy is found in Vogue's Cut-to-Individual Measure Patterns, which are reproductions in tissue paper of whatever gowns, wraps, or waists you want to reproduce in cloth. Now, on the eve of the Spring dressmaking time, it is more than wise to know, at least, what these patterns are and what they are able to do for you. Read the brief article on page 89.

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NEXT month, dress materials—ranging through all the diaphanous fabrics from which the new gowns of 1914 are being evolved. And because the materials by themselves are not completely helpful, we shall side by side with them show many of the new models already created for Spring and Summer.



The cover of the next (February 1st) Vogue is by G. W. Plank

As page 97 points out, the makers of materials have to be forehanded in the extreme. Once you go behind the scenes in the atelier of a great dress designer, you will realize how dependent he or she is upon the fabrics used for the new models. One leaf, at least, of the laurels given the successful designer should go without dispute to the weaver of the stuffs he has employed.

Vogue has selected the best-looking fabrics produced this year. Illustrating them in black and white is not easy by any means; yet Vogue has found the way to do it. In the next issue, you may accordingly look forward to a very satisfactory advance display of materials.

Also we have found means to present a great many of the new gowns themselves; styles produced far in advance of the Spring Openings, and exceedingly valuable as straws in the wind that blows from the rue de la Paix.

INDOOR GARDENS

Looking here and there this Winter, we have found a new way to treat the conservatory. Instead of making it merely a rather stuffy room with flowers in it, why not create an illusion of out-of-doors? This can be done without any great trouble or expense; the next Vogue shows in photographs how to do it.

VOGUE'S SPRING PROGRAM

From the standpoint of her who is interested in the coming fashions, page 2 is the most important in this issue. Read it without fail; it tells how the newsdealers get their numbers of Vogue's Spring Fashion program, and how (unless you already are a subscriber) you can easily insure yourself against failure to receive even one number.



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VISCOUNTESS MAIDSTONE

Viscountess Maidstone, whose husband is the heir to the Earl of Winchilsea and Nottingham, was formerly Miss Margaretta Drexel, daughter of Mr. Anthony Drexel of Philadelphia. She is the sister-in-law of Mrs. Anthony Drexel, Jr., whose picture with her little girl appears on page 34 of this issue. Viscountess Maidstone has a son who was born in 1911

VOGUE

A NEW ROAD *on the* SOCIAL MAP

Tiring of the Beaten Paths of Europe, Society Turns Its Face toward the South to Shop in Quaint, Bolivian Marts and to Gaze with the Eyes of the Discoverer upon the Scenic Wonders of the Chilean Andes

By MARGARET CAMERON

IN TWO PARTS, PART I

IF you are one of those pernickety persons to whom chilled grapefruit, lace bedspreads, and open, nickel-plated plumbing are necessities, it will be well for you to keep out of South America for the present. But if you are either a philosopher or a "good sport"—the experienced traveler is usually both—and if you care in the least to be on the crest of the very first wave of the fashionable tide, it is time to face southward.

Time was, and not so very long ago, either, when the inquiry, "Are you going south this year?" carried the imagination no farther than Aiken, or Palm Beach, or, at most, Havana. Last year it meant Panama; next year, and for several years to come, it will mean "that old world which is the new," lying south of the south, through equatorial seas to temperate zones again, "the other America."

Lima, Cuzco, Lake Titicaca, La Paz, Santiago, Buenos Aires, Asuncion, the Iguazu, Rio—what do any or all of them mean now? Yet Fashion is marking this new pathway on her map, and already a few adventurous spirits, anticipating by a year or two the personally conducted hordes, have turned away from the too familiar roads through Europe and the orient, to test this new trail. By the time the Canal has been open a year, the trail will have become a highway, and the South American tour a traveler's commonplace.

When that time comes, the towns along the way will have begun to lose something of their distinctive flavor. To be sure, there will be more and better steamships, better hotels, and—let us hope!—many more bathtubs. Not that one can not be sufficiently comfortable now—provided, always, that one is not of the aforesaid pernickety sisterhood—in almost any of the larger towns. In Buenos Aires, the perfection of service is available, if one knows where to look for it.

South American ideals of comfort and propriety, however, are not always our ideals. For example, there is the matter of the window curtains. We once arrived in Lima, at a time when the Hotel Maury was very crowded and were obliged to take, temporarily, a tiny suite



Up, up through hills patchworked with fields, through thatched towns as primitive as they are poor, to the ancient city of Cuzco, where in the tented market-place may be found wonderful, native laces—On Lake Titicaca, two and a half miles above the heads of friends at home, one sees quaint, straw canoes with sails of reeds



With a gay poncho thrown over his shoulders an Indian of La Paz—the city on the roof of the world—pipes to his own reflection in the green waters of a Bolivian lake

in one of the several annexes. A window and a glass door, filling practically all one wall of the little *sala,* opened upon the main corridor of the hotel. Similarly, the opposite wall, between the *sala* and the bedroom, consisted chiefly of a window and a glass door. A third window and a third glass door, directly in line with the other two, gave access to the curious, enclosed balcony overhanging the sidewalk—a characteristic feature of Peruvian architecture—and the outer wall of the balcony was entirely of glass, while across the narrow street were the balconies of the largest club in Lima. There were no blinds at any of our windows, and such curtains as the hand of time had spared were of thinnest scrim. Observing all these things, we instructed the *administrador* that we must have thick curtains. He said "Si, señor," and went away. Nothing happened.

DWELLING IN GLASS HOUSES

That evening when our electric lights disclosed every detail of our apartments to him who ran upon either side of the street, we sent again for the courteous *administrador,* and told him firmly that we must have curtains.

"But the señora has curtains," he protested, waving an eloquent hand toward the shreds of scrim. "What more does the señora desire?"

The señora desired opaque screens of some sort, and said so, in varying phraseology and with increasing emphasis, until the worthy *administrador* seemed about to weep.

Eventually, the señor took him into the corridor and bade him look for himself. "But, señor," patiently explained the long-suffering *administrador,* "if the señora does not wish to be seen, she has but to put out the lights!"

In this particular instance, persistence and good humor won, and the curtains were forthcoming, but had they failed to materialize, we should merely have shrugged our shoulders and accepted the suggestion that the lights be turned out.

In the main, however, the hotels are neither worse nor better than those in small towns off the beaten, European track, and the discomforts of travel, at their worst, do not exceed those of certain familiar parts of the orient. In most cases, they simply add to the sense of novelty and adventure.

THE SOUTH AMERICAN WARDROBE

The best time to go to South America is between the latter part of January and the middle of March. The exact date should depend upon the number of places to be visited and the proposed length of stay in each place. The only proper way to go is via Panama and the West Coast, with Rio as the climax of the trip. The traveler sails out of New York harbor in storm and blizzard, clad in winter raiment. Three days out, she dons a panama hat, a white gown, and canvas shoes, which are not to be discarded again until the chill Andean heights are scaled. Let no one suppose, however, that because the United States has just discovered South America, it is, therefore, a place where details of fashion may be disregarded. Time was when old frocks might be economically worn out on the west coast, but the increasing stream of travel has changed this, and to be comfortable and happy, one must be smartly, as well as coolly, clad.

White things that wash well are best for steamer travel and for wear in hot countries, and one must be more than generously supplied with them, for the South American laundries "eat 'em alive." Cotton and linen things are returned by the laundries looking fairly well, on the whole, but every thread of silk is yellowed by acids, and practically every color is faded. It is possible to have things properly dry cleaned in Buenos Aires, although the "*manana*" habit prevails more or less in all Latin-American communities, and few travelers can wait for the return of a gown or a half dozen pairs of gloves, while the to-morrows stretch into weeks. In this connection, it may be well to say that, after various experiments, we have found the most practical form of luggage to be several small steamer trunks, rather than fewer and larger pieces.

A DAY AT COLORFUL JAMAICA

As a preliminary to the real, South American tour, the ships sailing from New York usually stop for a day at lovely, fragrant, colorful Jamaica. Two days after Jamaica, the ship is off Colon, at the Atlantic end of the Canal, and surely no American can view this stupendous achievement of our army engineers without a leaping of the spirit. Three or four days is not too much to spend on the Isthmus, especially if it is a first visit. There, incidentally, will be found a fairly good laundry. Besides the Canal, the Cathedral is worth a visit; there are interesting shops in the city, and as many acquaintances may be met nowadays at the Tivoli, as at Deauville or Monte Carlo.

After a few days on the Isthmus, the traveler, together with a cosmopolitan medley of passengers, takes a funny little train, and goes down to Balboa, the port at which the West Coast ship lies waiting, and presently—it may be during the first day, it may not be for a week—she makes the somewhat startling discovery that with the casting off of the ship's last mooring, she ceased to be simply an American and became distinctively a North American. This, in itself, is a novel sensation, and sometimes occasions a considerable readjustment of point of view.

LIMA AND THE COURSE OF EMPIRE

Life on the West Coast ships is very informal, indeed. As yet, it is not customary to dress for dinner, although signs of changes in this respect are not lacking. There are none of the deck sports which help while away the days on Atlantic tropical liners; the weather is generally too warm and the decks too narrow to make walking agreeable, and almost the only amusement on board is bridge. At Paita there is the excitement of haggling over the price of panama hats, brought on board by dealers. Here, also, every one watches the great, freight "lanchas" looking like galleys of old, as they are rowed out from the towns. Perhaps one may go down over the side of the ship into a tippy little rowboat—there are practically no docks on the West Coast—and spend a few hours ashore. And here one's Spanish will be called into requisition. Some slight knowledge of Spanish is almost imperative, in order to get the utmost pleasure from the trip, unless the tour is "personally conducted," or unless a courier is employed. English and French will generally serve well enough in the office and dining-room of the hotels, but with room servants on the steamers, cabmen and clerks in the smaller shops, the proverb fails and a little knowledge becomes an excellent thing.

As yet, the course of empire has touched Lima lightly, partly, probably, because Peru has been so impoverished by war and loss of territory. There are some automobiles, but there are no good roads out of the city. The women are beautiful, and some of them get their gowns from Paris, but there is no theatre, no opera. In the morning, all feminine Lima goes to mass in charming mantillas or in the more somber *manto,* a shawl of nun's veiling, gracefully draped about head and shoulders. There are three things that only a woman of Spanish blood can do perfectly—wear a mantilla, wield a fan, and dance. Nevertheless, some afternoon the feminine traveler drops a scarf over her own head, and goes out to see the churches, notably the cathedral where lie the bones of that picturesque, old brigand, Pizzaro. There are several curio shops at Lima for the traveler to visit, and South American markets are always interesting in the morning, although somewhat shocking later in the day. In the afternoon, the ladies drive out, very gay in their near-French millinery, while the young men throng the sidewalks, and crowd other pedestrians off the curb in their efforts to catch a glimpse of every beauty rolling by. Later, everyone goes to one of two or three smart cafés where it is the fashion to drop in for tea or a *refresco* at five o'clock. If one carries the proper credentials there may be a dinner party in the evening at one of the Legations, or at a fine old house built around a patio.

AN ARISTOCRATIC SUMMERING PLACE

There is good surf bathing at Chorillos, where aristocratic Lima summers, or at La Punta, a breezy resort at the end of a long tongue of land near Callao, where there is an English tennis club frequented by members of the diplomatic corps. Riding is possible, but not altogether pleasant, as the country about Lima is arid and dusty; the city is on a long stretch of rainless coast where a shower once in twenty-five years makes a wet century.

The great event of the visit to Lima is always the trip up the spectacular Oroya railroad to Cerro de Pasco. This trip, however, should be undertaken only by those who have sound and dependable hearts, as the heights are tremendous and the changes, both of altitude and temperature, are sudden. For this expedition, warm, comfortable apparel, smelling salts, a thick rug, and a thermos bottle of hot coffee should be provided. Alcoholic stimulants should not be taken.

There is probably no more magnificent scenery of its kind in the world than may be seen from this road, and if, having attained its summit, the permission of the management may be obtained for a coast down to sea level in a hand-car, the experience will be one of a series



The "Cholitas" of Bolivia, refusing to be influenced by European ideas, wear innumerable full skirts which shade from Mandarin yellow through the oranges to red, with an incidental "soupçon" of green, purple, and blue

of thrills hardly to be duplicated in an ordinary lifetime. Tobogganing is tame beside it, and ice-boating, child's play. It is, however, a delight, which is usually forbidden to women.

ON THE WAY UP TO LA PAZ

Quite different from the pleasures of Lima, are those of La Paz, the capital of Bolivia. One leaves the ship at the hot, sandy, fleabitten little port of Mollendo, with a trunk full of woolens that it seems impossible ever to need, and climbs, in a very comfortable train on a well-built road, through incredible, desert mountains of gray sand and rosy lava, to the city of Arequipa. Here, there is a rest of a day or two, in which to become accustomed to the eight thousand feet of altitude before the still higher climb. During the stay in Arequipa, the traveler may meet one or both of the two very courteous Americans, the General Manager, and the Assistant General Manager of the Railway, who are exceedingly desirous that travelers from abroad should see and know the Peruvian Highlands, and who, recognizing the somewhat primitive conditions which still prevail there, are glad to do anything in their power to add to the comfort or increase the information of the tourist. Then, for pleasure, there is the stroll around the beautiful plaza of Arequipa, to the music of the band. Here, the youth and beauty of the city parades. The visitor marvels at the three snow-capped guardians of the town when they blush at sunset, admires the wonderfully carved façade of the Church of the *Compania de Jesús,* investigates the shops, endures the hotels, and then, climbs again. Up and up, playing hide-and-seek with snowy mountains, through hills patchworked to the top with fertile fields that have been cultivated ever since the Incas first tilled them, past little thatched mud towns, inhabited by people as picturesque and primitive as they are poor; over grazing lands thickly dotted with sheep, alpacas, and llamas, on and up to the ancient city of Cuzco, which was founded in ten hundred and something and has never been cleaned since! But oh, the indescribable beauty of it! The wonders of old Spanish Colonial architecture and older Inca masonry! And the treasures of Colonial silver, Cordoba leather, carved oak and mahogany, fans, brocades, and embroideries that may still be bought there! There, too, one finds—not in the curio places, but by inquiring of women in the market and in the tiny, shabby shops in the *portales*—a very lovely, native lace, a sort of coarse filet, known sometimes as *malle* (pronounced mahl-yeh or mah-yeh), and sometimes as *punto.* Made, most often, in long strips to be alternated with strips of coarse cotton in bed covers and bolsters, or in the robes of acolytes, it is absurdly cheap and very well worth buying, but hard to find.



The doorway of an ancient house of La Paz, Bolivia, shows the beauty of old Spanish architecture

From Cuzco, the traveler returns, down the lovely valleys, through the red-brown, green-veiled hills, to the shore of Lake Titicaca, where, two and a half miles above the heads of friends at home, she spends a night on a tiny steamer and wakes very early in the morning to see quaint, straw canoes with sails of reeds, manned by Indians in bright caps and "ponchos," floating over the opaque, green waters of the lake, and in the distance, shimmering in the first, slanting sunrays, part of the magnificent range of the *Cordillera Real,* snow-covered to its base.

ON THE ROOF OF THE WORLD

A second time one leaves the steamer for a train, travels for a time over a rising plain, and then sees this plain yawn abruptly and disclose, at the bottom of a mighty gorge, half a mile or so beneath, the red roofs and green plazas of La Paz, with Illimani just beyond, rearing its glistening crest twenty-two thousand feet above the sea. Still gasping over the beauty of it, the visitor zigzags down the precipitous wall of the gorge and steps out into a city "on the roof of the world," the people of which are almost as amazing as its location, yet the latter is so little known that a man recently asked a former American Minister to Bolivia how he liked "living up there in the Himalayas."

To any one who is interested in clothes or in color, La Paz can never come as anything but a delight. Most of the folk crowding its streets are Indian, and among them there is a class or cult of women, called *Cholitas,* who have never permitted themselves to be influenced by European ideals of dress. They wear innumerable, very full short skirts each a complete circle, when laid flat, of the most brilliant, contrasting colors. Every shade of yellow, they are, from Mandarin down through the oranges and on into the reds, and there is a particularly bright and beautiful shade of rose, a vivid green, a purple, and a peacock blue. The elaborately trimmed waist which is covered by several shawls when worn on the street, always contrasts sharply in color with the outer skirt. The shawls, the number of which depends on the temperature, are frequently fastened with beautiful pins set with pearls and precious stones, notably emeralds, and the ornate, filigree, hoop earrings, which the women wear are usually set with pearls. Very chic, high, kid boots are worn, preferably buff, though frequently pearl color, and sometimes bronze — with pointed toes and French heels, much perforated ornamentation, and tassels at the tops. The stiff, felt hat, resembling a man's derby in shape, is whitened with chalk. All the Indian men wear bright-colored ponchos over their shoulders, and gay, knitted caps with ear flaps. To approach the market, on a sunny, Sunday morning and find every street choked with a mass of these brilliantly clad folk is to receive an impression of kaleidoscopic color rarely to be seen anywhere in the world. The lovely scene is but accented when down through it, daintily picking their way, come the ladies returning from mass. Pale, slender, dressed and veiled in the densest black, they come, prayerbook and rosary in hand, stopping here and there to choose their purchases, and behind, not infrequently, follows a particularly gorgeous *Cholita* servant, carrying a huge basket from which protrudes a tuft of vegetable tops or the head of a live and protesting cock — these señoras know not the way of cold storage.



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Cathedral at Lima, Peru, where lie the bones of that picturesque old brigand, Pizzaro

THE SOCIAL LIFE OF LA PAZ

The other side of life here, the social side, is almost equally interesting to the traveler who comes properly introduced. Too often people make the mistake of going up to La Paz without an adequate wardrobe, and it is extremely embarrassing, if one has nothing but a street suit, to have the American Minister insist upon taking one to the Palace on a reception day to be presented to the President and his wife, or to find oneself dining with a group of diplomats, or in some hospitable Bolivian house, in morning dress. They laugh in La Paz, and say "Oh, never mind! We're used to it! Nobody ever brings any clothes up here"; which is the very reason you wish you had.

It is not often that the casual visitor is able to participate in the two principal amusements of La Paz society, however. At an altitude of two and a half miles, the unacclimated and gasping stranger prefers to remain a spectator of both dancing and tennis. As well expect a fish to enjoy a frolic on a Sahara sandbank, as look to the passer-by to play tennis in La Paz! But at last one regains the heavy air of the coast.

CHILE IN APRIL

The traveler probably reaches Chile in April, is surprised to find it autumn—the dry, tawny autumn of California before the rains begin—and begins to burrow in trunks for dust coats and veils. One warm, cloudless day succeeds another, and Chilean society is still at Vina del Mar, a delightful resort on the coast near Valparaiso. Here, among the thick gardens and vine-embowered villas, maids and matrons, civilians, soldiers, and diplomats may be seen in the season, playing tennis and going to teas,

(*Continued on page* 104)



A scene at Lago del Inca on the Transandean Railway

THE PROSPECT OF CHRISTMAS AT HOME LURED MANY AMERICANS, SOME OF THEM FROM ADOPTED COUNTRIES, BACK TO THEIR "AIN COUNTREE" FOR THE HOLIDAYS



The duchesse de Chaulnes, who has come from Paris to make her annual visit to her father, Mr. Theodore P. Shonts. She was accompanied by her little son, whose posthumous birth gave him his father's title



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Mrs. Theodore Roosevelt, Jr., on the left and Mrs. Richard Derby (Ethel Roosevelt) on the right, escorting Mrs. Theodore Roosevelt from the steamer that brought her home from her South American trip



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Mrs. Oliver Brett, who, with her husband, the Hon. Mr. Brett, heir to Viscount Esher, is in New York visiting her father, Mr. August Heckscher



Emmanuel, duc de Chaulnes, the son of the duchesse de Chaulnes





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Lady Decies and her baby girl, and Lord Decies, who came over to join the Christmas house party at the Lakewood home of Lady Decies's father, Mr. George Gould. After the holidays the Decies are going on a round of American visits



The white costume worn by Mrs. Francis Potter was modeled after a Bakst conception



From turban to white suède boots, Mrs. Alfred H. Ely's costume was one of the most striking. The coat and trousers were of pale rose brocade, generously banded with brown fur



Mrs. Vivian Spencer wore an interesting Russian coat of dull gold brocade over full trousers of pale gold satin



Photographs copyrighted, 1913, by Marceau

The Spanish dance given by Miss Julia Robbins and Mr. Frelinghuysen was an enjoyable feature of the vaudeville performance

GUESTS WHO DANCED AT THE RUSSIAN COSTUME BALL HELD AT THE RITZ-CARLTON ON THE EVE OF THE CZAR'S BIRTHDAY FOR THE BENEFIT OF THE LENOX HILL SETTLEMENT

IF YOU DANCE YOU MUST PAY THE PIPER

Wherever There Is a Hardwood Floor; Wherever There Is a Violin, Orchestra, or Victrola; Wherever Two Are Gathered Together, There Is Witnessed the Persistent, Insistent Determination to Master the Technique of the Famous Castle Walk, and the Heel and Toe of the Difficult Maxixe

By HARRYDELE HALLMARK



WALL STREET may be deserted as brokers claim; dressmakers may not be able to sell their gowns at the prices of last year; managers may complain that they can not fill the theatre; men may fail, and women economize, but whenever there is the sound of a fiddle there will men and women congregate, and pay out thousands of dollars for this daily and nightly assembling. People may be spending their capital, their savings, or their income, but the point is that they are spending, and generously at that. It might make an interesting story—the computation of the money that New York spends on the modern dance; and if one added the francs of France, the shillings of England, and the marks of Germany, the sum might pay off a nation's war indemnity.

The morality of the new dances is not here to be discussed. That has interested many folk, in many lands, from kaiser to commoner, from a great church organization to the hostess of a subscription dance, and it all centers around the word *tango*. Probably no other word has been so abused as this, and the absurdity is, that while the tango is not unhonored or unsung, it is undanced in this country; or at least it is danced by so few people that the practise is negligible. Through an error of print, or report, the word was used for every variety of modern dance and was further made to cover a multitude of social sins in dancing. Only that part of the public that does not know how to dance—and it is smaller every week—is ignorant of the injustice it is doing this stately measure, and it is more than probable that its fiercest denouncers would, if they saw it, implore the young people to learn the steps of this revived minuet.

So, at the beginning, suppose we put the tango in its proper place and include it among the fashionable dances, with a proper understanding of its name. As for that vast and enlarging public that dances as it eats (and at every other available moment it can snatch from the business of life), it needs no explanation of the Argentine gavott; its entire time is devoted to trying to learn it, or to opposing it because it is too slow for the American blood, and too difficult to learn. But arrayed against these impatient ones and in support of the Argentine dances are the tango teachers who dot the field like robins after a rain. They must inspire the people with a desire for something new and something difficult. In this very difficulty is the crux of the situation; these new dances are games of skill; they tax the intelligence. That is why one can always get a quorum of men for them at five o'clock in the afternoon.

The doctors are abetting the practise of afternoon dancing and pushing along the flow of dollars toward the coffers of those who teach, by contending that people would far better be dancing at the end of the day, than reading, playing bridge, lying down in a warm room, or munching cakes and consuming chocolate, without exercise.

The civilized portion of humanity has always regarded the hour of dusk as an hour of leisure, and the after-dinner hours as suitable for pleasure. The only question raised has been as to the best way of spending these hours of leisure and pleasure. In dancing, is the modern answer. If you do not do it decently and well, the fault is in you, not in the fashion—and it behooves you to be born again, and quickly, into a new life.



Miss Frances Henry, one of the well-known professional dancers who inspire all New York to try day and night to follow in their footsteps

TURNING THE DANCE INTO MONEY

In making money of the popular pastime, women vie with men, as teachers and professional dancers, and both receive the same fee. In many schools and dancing clubs, a woman and a man have joined forces, for the very good reason that a man wishes to be taught by a member of the sex he is to dance with, and a woman has the same feeling.

So great is the amount of money to be made that many women are teaching these dances, not only in New York, but all over America. The story comes from a town in the south that a woman who had taught dancing for twenty years, with slight monetary return, was persuaded into a trip to New York to take lessons in the new steps. Upon her return she sent out cards announcing instruction in the new dances, and she met with so overwhelming a response that she paid for a new house, and now takes flying trips to the center of dancing every time she hears of a new step. Instead of the negative, unsuccessful person she had been for twenty years, she is now a dapper cosmopolitan with money in bank.

Many men who formerly taught gymnastics, with a meager return, have added folk dancing to their curriculum, and now have their hours taken for six months in advance. Young women, in and out of society, who have been harassed as to ways and means of living, have turned to the teaching of new dances as sunflowers turn to the light. They may not care to dance in public, except for charity, but they can demand, and get, anywhere from five to ten dollars for a private lesson. They also make money in class work. In New York the usual price is five dollars for each person, in a class over three, ten dollars for a private lesson at the teacher's studio, and twenty dollars an hour if the instructor comes to the home. Even the



Miss Joan Sawyer dances in the trellised garden at Delmonico's three afternoons a week and the Jardin de Danse three evenings



Mr. and Mrs. Vernon Castle, authors of the Castle Walk, have recently opened a "Sans Souci" restaurant, modeled after the well-known restaurant of the rue de Caumartin, in Paris



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A striking semi-silhouette of Mrs. Vernon Castle



Mr. Lew Quinn, Miss Sawyer's dancing partner



Mr. and Mrs. Vernon Castle, pioneer tangoists of America, who have been the center of great interest at recent, New York, "thé dansants," are now appearing at the Palace Theatre

young, fledgling teachers get five dollars for a private lesson for one person, and the celebrated ones get almost any price they ask. It is told of a certain professional that, when he was dancing at a private house, and was asked by a guest to one-step with her, he answered that his price was twenty dollars, and the guest, taking him at his word, sent for her purse and paid him.

Much of the money earned in teaching dancing comes from class work. One young man who is not a celebrity, but who is a good teacher, has every hour in the day, from ten a.m. to seven p.m., taken with classes of twelve pupils each, and each period of instruction lasts an hour. Each person pays fifteen dollars for a course of six lessons, which to-day is considered quite a reasonable price. At night, this young man dances at two cabaret performances between seven and twelve. One can judge of the money he makes.

THE DANCING CLUBS

Several young women teachers have afternoon and evening club work, a form of dancing and teaing together which London started. This club idea is so successful that the large cities, especially New York, have innumerable evening clubs, which bear an interesting resemblance to the old-time subscription dances that began in such cities as Charleston, S. C., under the name of "The St. Cecilias," and in Philadelphia under the name of "The Assembly Balls." These originated in economy, and evidently the same reason governs their followers. At many of the evening clubs, the entrance fee is from one to two dollars. This is used to provide music and light refreshment. There is no cessation of the music and no regular supper is served. Gone is the custom of lingering at table, or loitering in the dressing-room; no longer do the men remain to smoke, to drink liqueurs, to tell their endless stories. Even those who do not dance have no intention of missing the chance to watch others.

As a usual thing these clubs have teachers who receive a percentage of the proceeds, for it is more interesting to have a professional present. Rest assured that there is some new step for this instructor to teach every week. Half the excitement is in struggling with what has been invented since one danced before.

These evening clubs have patronesses, and all those who attend are under social supervision. Cards are sent out to the friends of those who stand as sponsors, and others can attend only when they are asked by those who have received invitations. The membership is usually between one and two hundred, and as the usual rate for admittance is a dollar and a half, it is easy to see how quickly the receipts mount up when the club meets twice a week.

A teacher often goes from one class to another, possibly sharing the profit of each. It is in this field that the woman of social position and good manners succeeds best. Men prefer the broader field of restaurant dancing. Its publicity does not embarrass them as it would a woman, and the profits are good. Sometimes these men, or a man and a woman, are paid to give fancy dancing during the afternoon hours, between four and seven o'clock, without teaching; but as a rule the professionals are employed to dance with all those who wish instruction. When they do this, it is usually on a percentage basis.

VARIOUS "THÉ DANSANTS"

The Plaza, the McAlpin, the Vanderbilt, and Delmonico's are the most notable hotels where fashionable people go for tea and dancing, a combination of pleasures for which Americans have adopted the French name, *"thé dansant."* Paris credits America with both innovations—the tea and the new kind of dancing—but as they were successfully molded together in Paris, they were joyfully welcomed back by us under a French name. We are loyal, in that we keep to our style of dancing which the foreigners call "ri-agtime," pronouncing the *i* as *e*, and making two syllables of the first one. Its pronunciation in their mouths is as delightfully absurd as its measures in their feet.

When one comes to computing the amount of money made to-day in dancing at the restaurants, at night, as well as in private houses, there is no way to arrive at a conclusion, for each dancer has a different price, according to the degree of popular favor, as well as the merit, which he or she has. Out of the many aspirants here, there are, after all, only a few who stand unquestionably at the top. These are making hay while the sun of fashion shines upon them. Mr. and Mrs. Vernon Castle received six hundred dollars for dancing at one of the early balls of the season, and the price was evidently not considered dear, for the offer was repeated within a few weeks. Such performances are but a slight part of the professional work done by the Castles, who are the inventors of the celebrated Castle Walk, which older people, as well as the youth of the country, do with never ending delight whenever the drum begins to beat. It was the Castles who opened the new restaurant called "Sans Souci," a place primarily for dancing, which is modeled after the restaurant on the rue de Caumartin in Paris, and it is one of the smart places to see and be seen, between the hours of four and six in the afternoon. The Castles also offer their place for the after-theatre supper and they dance frequently each evening.

CASTLE HOUSE

The most ambitious undertaking to commercialize the new dances on a large and fashionable scale is the Castle House, which used to be the dressmaking establishment of Mrs. Osborn. Miss Elizabeth Marbury and Miss Elsie de Wolfe are interested in this venture, and they hope to make the house a permanent club for afternoon use. It was opened in a most auspicious manner with Mrs. Stuyvesant Fish, Mrs. William Rockefeller, Mrs. Anthony J. Drexel, Jr., Mrs. T. J. Oakley Rhinelander, and other women equally prominent in the social world, standing as social sponsors. All the fashionable and artistic world was invited to the opening, and judging from the crowd, they all accepted. One found as much ceremony, as much good dressing, and as much beauty as at a débutante's coming-out tea. The Castles were introduced by Miss de Wolfe to all who wished to step a measure with them, so no one went away feeling displeased. Castle House is open every afternoon from four to six-thirty. On ordinary days one pays an entrance fee of two dollars, but on Friday, which is the gala day, the price is three dollars. The Magic City in Paris started this custom of uneven prices. There the "nobility" came on Friday, when "champagne was ordered." It was not made quite plain which was cause and which effect, but we understood that Americans were classed, in the French mind, with the nobility which,

(*Continued on page* 104)



SCENE: THE "SALLE DE BACCARAT" AT THE SPORTING CLUB IN MONTE CARLO—TIME: AFTER MIDNIGHT—DRAMATIS PERSONAE: TWO DEVOTEES OF ULTRA-FASHION

A gown of powerful contrasts, not only in its coloring of black and white, but in the materials of fine, white net, girdled thrice by ropes of jet that end directly in front in huge jet tassels. Only the slim skirt foundation is of white taffeta; the bodice, what there is of it, is of the net over flesh-colored chiffon, and is held in place by slender shoulder-straps of jet

Again jet figures prominently in a gown of apple green taffeta. It falls in chains over the pannier of black Chantilly lace laid over green tulle, and weights the taffeta tunic that is shirred to a flare. The fragmentary bodice is of the black lace over green tulle, for now when black Chantilly lace is used, it is posed over black or a color, not over white as formerly

NEXT STOP MONTE CARLO!

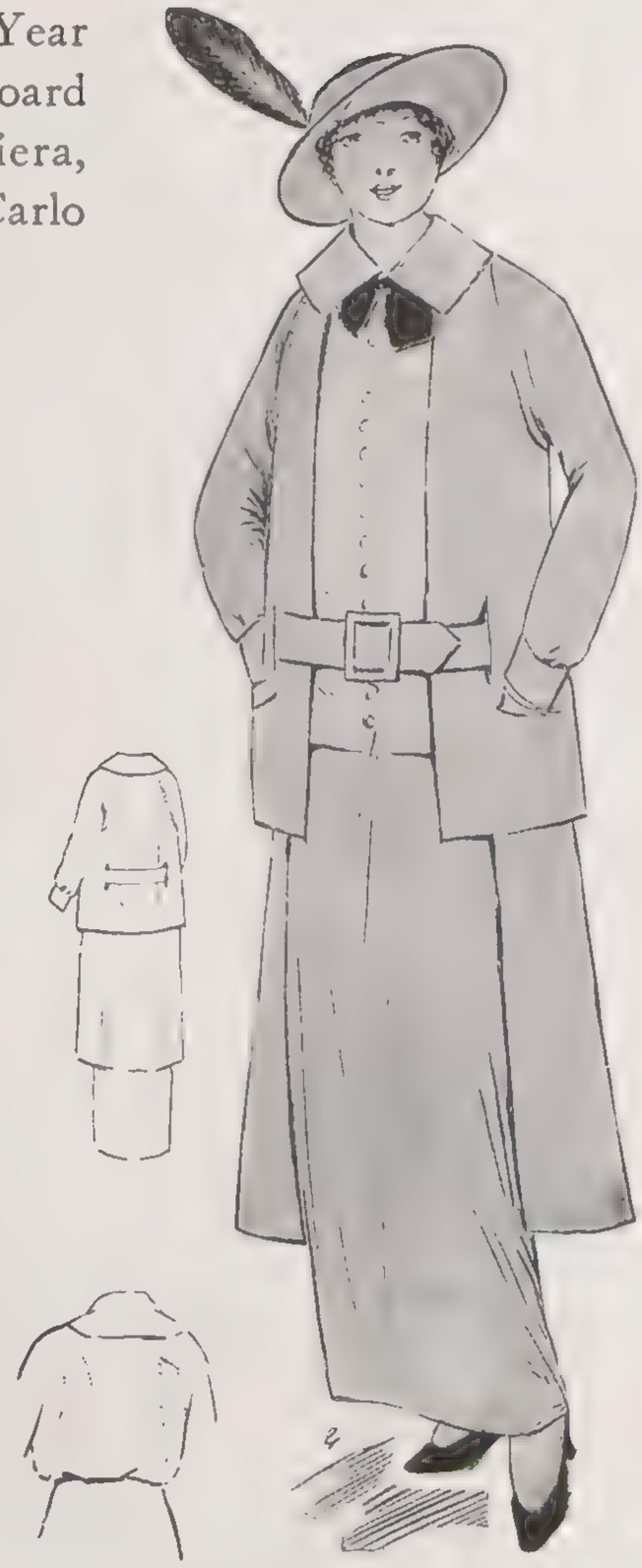
The Bells That Ring in the New Year Sound the Hour for Society to Board Train or Steamer for the Riviera, Which Eventually Means Monte Carlo



A Monte Carlo tennis player found both comfort and chic in this full blouse of red silk and a plaited skirt of white voile



Modern woman's latest coquetry, the veil of the harem



Novelty aplenty is in this double-skirted, oddly belted coat of red ratine with its strongly contrasted white piqué waistcoat



On a dancing frock of salmon taffeta, Martial et Armand surprises us with an unequivocal pannier

AFTER a surfeit of dinners, dances, and theatres; after a round of gaiety that is calculated to cool the enthusiasm of the most indefatigable devotee of society, to say nothing of ruffling her temper and menacing her good looks, many a woman makes it a point to find time at this season of the year to run down to the Riviera for a few days' rest. And as the little train emerges from the rains and mists of northern France and crawls along the edge of the turquoise sea, she heaves a deep sigh of contentment.

For here Nature always smiles. Up on the hillside the terraced vineyards are still in yellow leaf, the orange trees are laden with golden fruit, gorgeous roses clamber over the garden walls, and lazy bees buzz in the fragrant heliotrope.

The little train winds on through Cannes, the favorite winter resort of the late Queen Victoria, passes the beautiful Golfe de Juan, and goes on past Nice to Villefranche, the picturesque naval station where several of our American battleships were recently swinging at anchor. Soon the rock of Monaco looms in sight, in another instant the shrill cry, *"Ascenseur"* greets the ear, and here we are in Monte Carlo, the lodestone, after all, of most Riviera-bound travelers, although few are frank enough to admit it.

LANDMARKS IN MONTE CARLO

Monte Carlo changes but little from year to year and always lives up to its reputation of being the cleanest, best-kept town in the world. Every year it looks much the same as it did the year before. It is only in the Casino itself that one sees changes. Each year adds a new room to this far-famed establishment and a new underground passage by which one may reach it. The same portly *concierge* still stands on the Casino steps, and at the Café de Paris there is the same *valet-de-pied* of ebony features and South Carolinian accent, who solemnly assures you that he has never been in South Carolina.

As you cross the Place du Casino you recognize two well-known habituées who are immortalized in one of Sem's famous books of caricatures, and passing the Casino gardens you turn, curious to see if the dog of the *concierge* still promenades in front of a certain hotel with a pipe in his mouth—and there he is! The *concierge* is delighted and touches his cap most respectfully, for one is never forgotten in Monte Carlo, and any *concierge* of any hotel knows who you are, how long you are likely to remain, and just how much money you lost at roulette during your last sojourn in this principality.

IN THE VAN OF THE SEASON

The real season has not quite begun yet, but what matter? One always meets some old acquaintance, some congenial friend in this land of idlers. Although the Prince of Monaco is seldom here, Monte Carlo rarely lacks a princely guest. One week it is Prince George of Greece; another week the Aga Khan. Out in the bay a great ocean liner is lying at anchor while its entire passenger list is ashore trying to break the bank. To realize the enormous proportions of one of our transatlantic steamers one must see

it lying in the blue waters of this little bay alongside the tiny sailboats and the private yachts. For contrast's sake it is amusing to conjure up a mental picture of the "Palmaria" which fifty years ago, long before the railroad was even planned, plied daily between Nice and Monaco, "weather permitting."

Many of the private villas have been open for weeks for, with the exception of two or three months of very hot weather in midsummer, the climate of the Riviera is most delightful. Mr. and Mrs. C. N. Williamson, who have so successfully novelized the motor car, are always among the first arrivals, and are now at their charming little bungalow on the heights of Roquebrune overlooking the most picturesque part of the Riviera from Nice to the Italian border. Maurice Maeterlinck spends most of his time at his mountain villa near Cannes. Prince and Princess Pierre Troubetzkoy prefer Nice, and M. Maurice Ephrussi, who is never long absent from this enchanted ground, is stopping in Monte Carlo. But whether one lives at Nice, Cannes, or Menton, in palace, villa, or trunk, one meets everyone at the gaming tables of Monte Carlo.

THE HAREM VEIL

At last I have seen the harem veil! Not the harem veil that manufacturers tried to launch in August, but a veil that really hides the lower part of the face. As soon as I saw it I realized why the veil of last August was not a success. It was too transparent, and therefore looked very much like any other veil. It lacked cachet. Not so with the new veil. As seen by the sketch on page 27, the lower part of the new veil is so heavily embroidered that it quite hides the features without even giving as much as a glimpse of the carmine lips. It even covers the tip of the nose, and in that at least it is a most practical veil, for it keeps the nose from becoming sunburned. Above the heavy, black embroidery, the veil is of a medium-sized, hexagonal mesh, but is so sheer and fine that one doesn't see it at all. I should think that this veil would become a great success at Newport where, since time immemorial, women have draped heavy chiffon veils over their noses and chins to protect them from the too fierce rays of the sun; surely the embroidered veil is much prettier. With the harem veil patches will be worn at the corner of the eye instead of at the corner of the mouth or close to the lip.



Scarlet, a temporary color favorite in Monte Carlo, figures in the plaid skirt with a jacket and suspenders of blue velvet

A WAVE OF TAFFETA

Two taffeta frocks which were much admired at dinner at the Hôtel de Paris the other night, and which I saw again in the wee small hours in the *salle de baccarat* at the Sporting Club are sketched and described on page 26.

Another taffeta frock which I saw the same evening—much taffeta is being worn, by the way—I recognized as one of Martial et Armand's dancing frocks called "Tango." A sketch of it is given at the bottom of page 27. It is of dull salmon taffeta with chiffon sleeves, and shows a pronounced pannier. The girdle and bow are of black taffeta, and the fronts of the pannier cross over a shirred piece of the black taffeta.

Just as I was crossing the gardens this afternoon on my way to the Sporting Club for tea —for at Monte Carlo one must take tea either at the Hôtel de Paris or at the Sporting Club —I saw a young woman alight from her automobile and enter one of the fascinating jewelry shops which line the streets leading to the Casino. She wore a stunning costume of lightweight ratine in that new shade known as "sealing-wax red." The loose coat, as shown on the right of page 27, was cut on straight lines and had a double skirt, although a casual glance would have given the impression that it was simply a short box coat worn over a tunic skirt. The coat was loosely belted just below the waist-line with a narrow belt of ratine which crossed the back, disappeared under the arms, and reappeared again in front where it fastened with a large, square buckle of mother-of-pearl. The raglan sleeves were rather wide and were shirred into cuffs in the latest Chéruit fashion. In striking contrast to this vivid red was the white piqué waistcoat and white silk stockings. A Byron collar finished the waistcoat at the neck, for all of the newest waistcoats are white and have collars. The black silk tie was strongly suggestive of the classic black tie affected by students of the Paris Latin Quarter. A white satin hat with a short black quill was posed at the correct angle over the right eye of the wearer of this striking costume.

RED FLAMES ANEW

Touches of brilliant color invariably appear in the costumes which are worn in the south at the beginning of the season. It is very natural that, after weeks spent under the gray skies of Paris, there comes a craving for sunshine and brilliant color. Later, when the season is advanced and the rays of the sun are warm enough to cause languor, with one accord people robe themselves in white. Last year vivid colors appeared in hats alone or in parasols, and dress remained rather somber, but this year the frocks are brilliant splashes of color, and a bright red which borders on scarlet is one of the newest shades. This color was not seen in the sporting clothes which were worn at Deauville in August, although it did occasionally appear in evening dress. At this time of the year, and during the early spring, we are to see much of this color in street dress, and for it we are indebted to Parry who showed many new, brilliant reds in August that were quite a departure from the duller tones of last season.

I saw the same vivid color a day or so ago on the Festa tennis courts. There it took the shape of a crêpe de Chine blouse which was worn with a knife-plaited skirt of white voile. This costume is sketched here on the left of page 27. It was evidently a copy of the Martial et Armand frock worn by Mlle. Jane Danjou in a new play at the Théâtre Femina in Paris, and made a most admirable blouse for tennis. It was beltless and hung outside of the skirt, and at the hips was shirred into a shaped band which fitted the hips so loosely that it slid up and down as the wearer darted about in pursuit of the ball. Her hat, which she had tossed on the ground alongside of her white ratine coat, was of white taffeta with a small brush of the same vivid red posed directly in front, and a band and a bow of red taffeta.



This young woman as she minced along toward the Casino presented a silhouette which suggested that the couturier's thought had been for the front effect alone

ON THE FESTA TENNIS COURTS

Red also appeared in the Lanvin costume which was worn by a young girl who stood watching the game. This is sketched on the lower left of this page. The plaited skirt is of checker-board red and navy blue in an inch-square plaid, and the coat is of navy blue velvet which matches the blue in the skirt. It is fitted with wide straps of velvet which cross the crêpe de Chine blouse and suggest men's suspenders.

As I came down from the Festa courts I saw, Casino-bound, a young woman in the frock of chalk-white broadcloth which presented the very amusing silhouette shown on the upper right of this page. In hat and frock, both modiste and couturier had apparently planned for the front effect only, and had quite forgotten the back. The skirt of the frock shows Chéruit's apron-front idea. In this case the apron is made of a piece of white cloth shirred at the waist in front and ending on the hips, where it is stitched under the skirt proper. This skirt proper is a scant affair hardly wide enough to allow the wearer to take one short step. The hat of black satin has a large fantasy of black ostrich posed in the middle of the front, from which the brim shoots back at a new angle.

E. G.

CHANGES THAT SPELL MOTOR PROGRESS

In the Cars of 1914, New Beauty and Efficiency Lie in the Eliminating of the Dash, in the Many Button-Controlled Devices, the Adaptability of the Electric Car, and the Added Refinements of Interior Decoration

BY HAROLD WHITING SLAUSON

ALTHOUGH the motor car has rapidly become almost a necessity in our daily lives, it has retained sufficient of that air of luxury to render further refinements and more luxurious appointments in order. A high mechanical efficiency and absolute reliability were reached some years ago, so that it was hardly to be expected that 1914 would find any radical changes in design or appearance, yet, nevertheless, the new vintage of cars shows some unlooked-for improvements. It is worthy of remark that these changes and refinements have made the modern car more than ever a woman's vehicle; in fact, such changes have very evidently been made for her benefit.

ELIMINATING THE ANGLES

So far as the exterior appearance of the cars is concerned, the most noticeable change is in the motor bonnet which now slopes forward—slightly in some cases, and markedly in others. This is in keeping with the general tendency of the modern design to have all lines straight or in sweeping curves, to eliminate angles, and to obtain the "stream-line," wind-cutting effect. In creating these designs, a practical object has been sought, for the newest car offers a lower resistance to its passage through the wind and draws less dust behind it, and over it, than any of its predecessors. The straight body outlines and smooth sides inaugurated a few years ago have been refined until there remain but few angles and protuberances to catch the dust. These improvements have been made possible by the advent of the electric light, for the electric bulb, requiring no draught or air in which to burn, has been set into the dash, and flush side lamps are now the rule on many cars.

The former unsightly, straight dashboard has either been eliminated, or so reduced in size that its origin as a mud stopper in the days of the horse can well be forgotten. On many of the smartest cars, what was once the dash now curves back in a graceful "cowl" that serves as a cover for the polished instruments placed in front of the driver, and also affords privacy for the feet of the modest occupant of the front seat, for a goodly part of the control of a motor car must still be obtained with pedals. The space under the cowl and above the instruments has been ingeniously utilized in many cars as a place for the gasoline tank, and when so placed, the tank may be easily filled without disturbing the occupants of the front seat. Even the fenders have been caught up in the spirit of modern motor car designing, and for their many angles and bent sides has been substituted the gracefully curved "crowned" fender.

THE SOCIABLE SIX-PASSENGER CAR

The seating arrangements of the open cars will be much the same as formerly, although marked attention has increased the beauty of the upholstery and the comfort and luxury of the cushions and springs. The six-passenger body, brought out in a few models last year, has proved exceedingly popular, especially among those owners who desire to drive their own touring cars, for the arrangement admits of the comfortable seating of three couples with no vacant space for the possibly undesirable odd person. In general appearance, the six-passenger body is similar to the familiar seven-passenger type, except that the rear seat is narrowed to accommodate but two persons. This makes it possible to build a narrower and lighter body, one that fills the want that has always existed for something between the five- and seven-passenger types.

A radical departure from the generally accepted type of six- and seven-passenger body, however, is found in the product of one of the leading motor car manufacturers. In this, the two front seats are separated by a small passageway sufficiently wide to permit a person to pass between the forward compartment and the tonneau. This design is especially useful on extended tours when the necessary changing of seats can be accomplished without stopping the car and opening the front and rear doors.

TYPES OF CLOSED BODIES

Closed bodies have always represented the last word in luxury, and this year is no exception to the rule. The fore-door limousine, with high windshield and extended roof almost enclosing the driver's compartment, has become the fashion, but the limousine as a closed type of car no longer occupies the entire stage. When the driver's compartment is entirely enclosed, we have that most expensive vehicle of modern times, the "berline"; then by eliminating in the berline the division between the driver's compartment and the tonneau, we have that more intimate but none the less luxurious equipage, the "sedan." In these three types of closed bodies are to be found the highest examples of the coach builder's, the upholsterer's, and the decorator's art; and it is in these vehicles that the true "distinctive individuality" is to be found, for many are specially built, and others are equipped, upholstered, and decorated



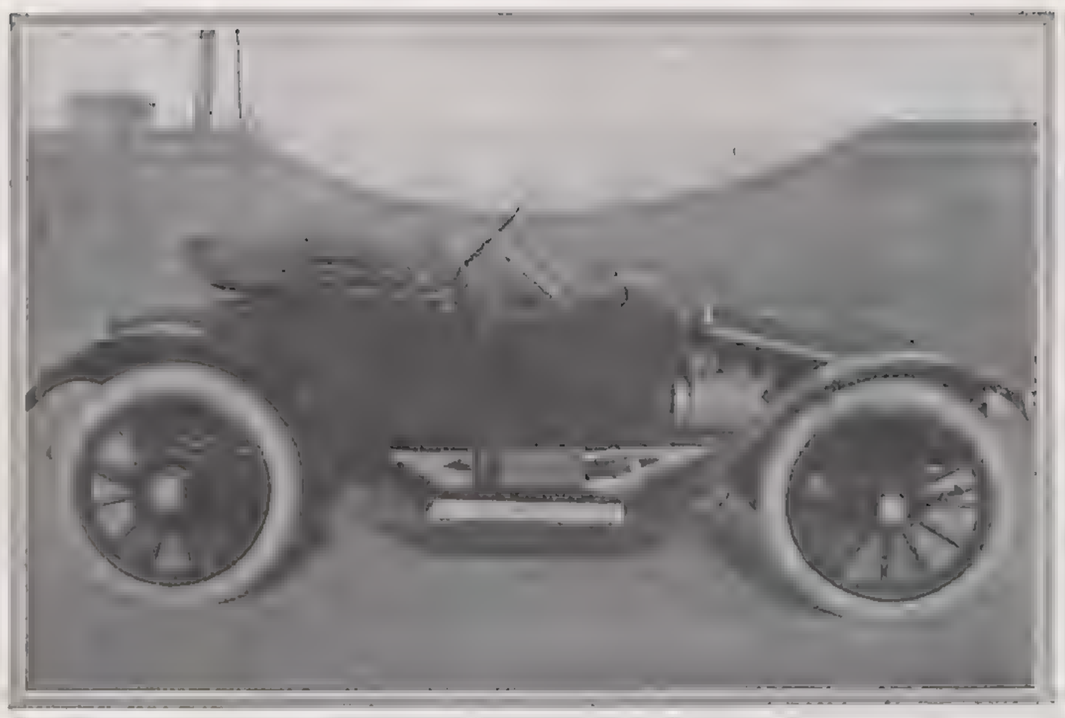
The 1914 Pierce-Arrow is recognized by the posing of the headlights on the fenders. The sunken running-board to hold the extra tires is in keeping with the universal desire to preserve the perfect alignment of the cars

to meet the personal wishes of the owners. However, whenever a striking type of closed car is observed, the owner can not receive the entire credit for the creation, for the automobile builders employ real artists to create color schemes and luxurious appointments that form a part of the stock models that can be had almost at a moment's notice.

TRAVELING JEWEL-CASES

The 1914 closed car, with its dainty silk and satin lining, is truly a proper setting for the lovely women which it is to destined to carry. Plate glass, silver, and ivory are generously used; ebony and mahogany toilet cases are but a part of the dainty equipment; and shaded electric lights shed a soft radiance over the tasteful interior. Yet powerful, six-cylinder motors drive these beautiful, little rooms with a swiftness and sureness that seem incongruous when compared with the smoothness and airy softness of the gliding motion. Indeed, it is difficult to imagine that there is sixty horsepower ready at the touch of a button to do the driver's will.

The practical arrangements and attachments are most ingenious. Automatic window regulators that raise and lower the plate glass at the turn of a handle are found on several of the cars, and an attractive feature on others is the draping of the sash curtains from arched, nickel rods. A clever seating arrangement in one sedan is that provided by making the forward seat beside the driver of the collapsible variety, similar to the revolving chairs found in the tonneau of the seven-passenger car. This allows free access to the body from the driver's seat when there are but six passengers in the car.



The Borland Electric Company has achieved a roadster that has the "racy" appearance of a foreign, high-powered, gasoline runabout

gasoline car began to be a possibility. Now the starter, the head, side, tail, and dash lamps, and the electric horn are all operated by buttons generally placed on a single board or base within convenient reach of the driver.

THE PERFECTED ELECTRIC STARTER

But the electric starter is more than a convenience and a saver of strength and energy; the safety of the occupants of the car may sometimes depend upon the proper operation of the starter. If the motor becomes stalled on a dangerous crossing, valuable seconds may be saved by eliminating the necessity of dismounting and going to the front of the car to tug at the crank, and then returning to the seat before the car can be moved out of harm's way. Safety is increased by starters that become engaged automatically the moment the motor stalls, and continue to operate the engine until the latter begins to fire again of its own accord. The value of this feature can be realized most fully by those women who, while driving through busy streets, have suddenly found themselves with a "dead" motor in the midst of congested traffic.

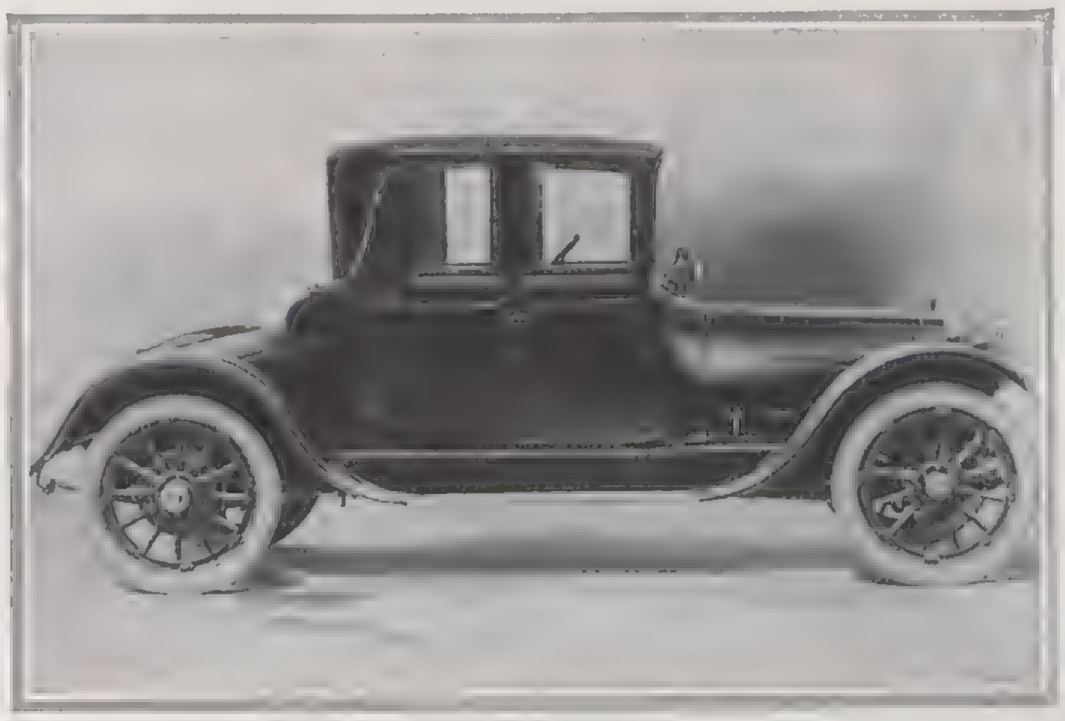
ELECTRICALLY CONTROLLED GEARS

But the latest step toward the development of the all-electric gasoline car has been taken by several manufacturers who have added the gears, or speeds, to the button-controlled devices. Gear shifting is generally the most important, as well as the most difficult, of all the operations connected with learning to drive a gasoline car, although many women become wonderfully proficient with the shifting levers in only a few lessons. However, it is simplicity itself to press a tiny button on the steering-wheel and then to hear the proper gear click into place the instant the clutch pedal is pushed slightly—and this is the sum total of the manipulation required to obtain any speed with the new electric gear shifts. By this means, the necessity for a probable change in speed may be anticipated by pressing the proper button before the change is actually needed, and the entire operation may be performed without removing either hand from the steering-wheel.

In other ways, too, has the gasoline car striven to emulate the simplicity of control, flexibility of speed, and silence of operation of the electric vehicle. On one car the number of speeds has been increased to six in order to obtain smooth operation under all conditions; while on others, a special type of drive at the rear axle has eliminated what little noise may have existed there before.

WOMEN'S SPHERE IN MOTORDOM

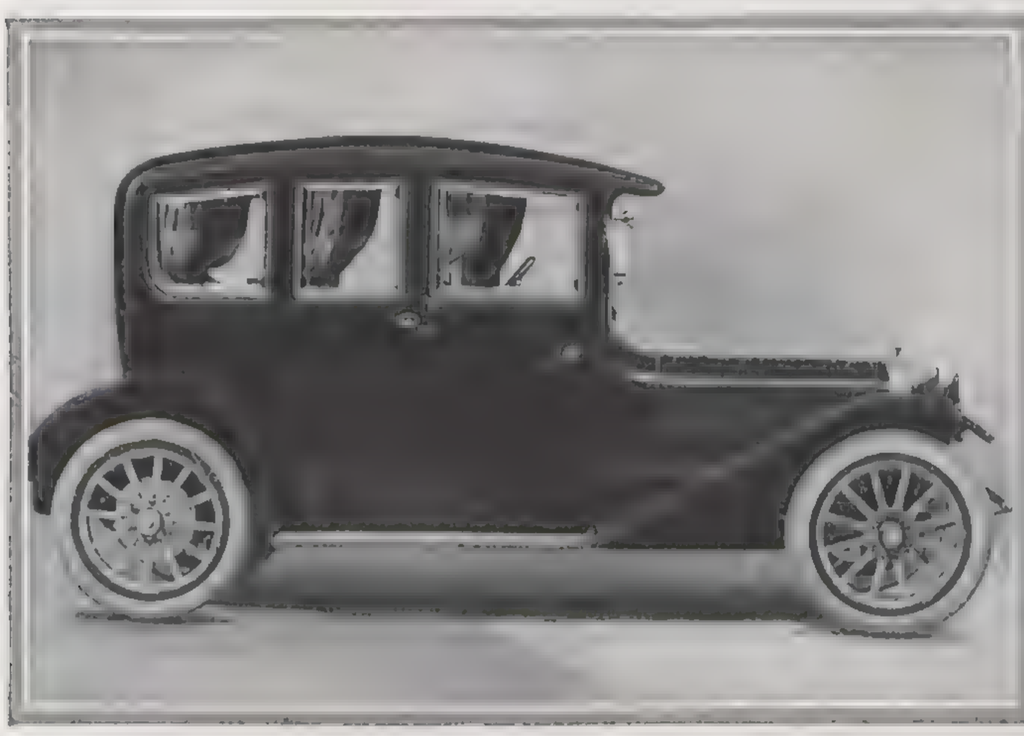
Woman's position in the motor car was, for a long time, that of a passive passenger, but once she decided to take the wheel, many changes were effected in the designing of automobiles in order to enable any woman to serve as her own driver. Indeed, so simple a matter have engineers at last made the operation of a car, that no woman, no matter how timid, need fear to sit behind the wheel and control the energies of the modern runabout or touring car. The first step that made this possible was the perfection of the electric starter; the press of a button only was required to set the veriest giant of an engine humming as merrily as a spinning-wheel. This improvement was soon followed by the development of electric lighting systems, and then the electrically controlled



The advantages of an open car belong to the Stevens-Duryea inside-driven coupé by virtue of a landaulet top

THE WOMAN'S CAR

But on the other hand, the electric car, realizing that it fills a field all its own, has gone on about its business, unmindful of the threatened encroachments of its gasoline cousin. The electric always has been the woman's personal car, and probably always will be, and the makers of it are paying more attention to feminine fancies than ever before. As motors and battery equipment have been improved and the weight reduced, thereby increasing the radius of activity, designs have been perfected to render the electric the woman's



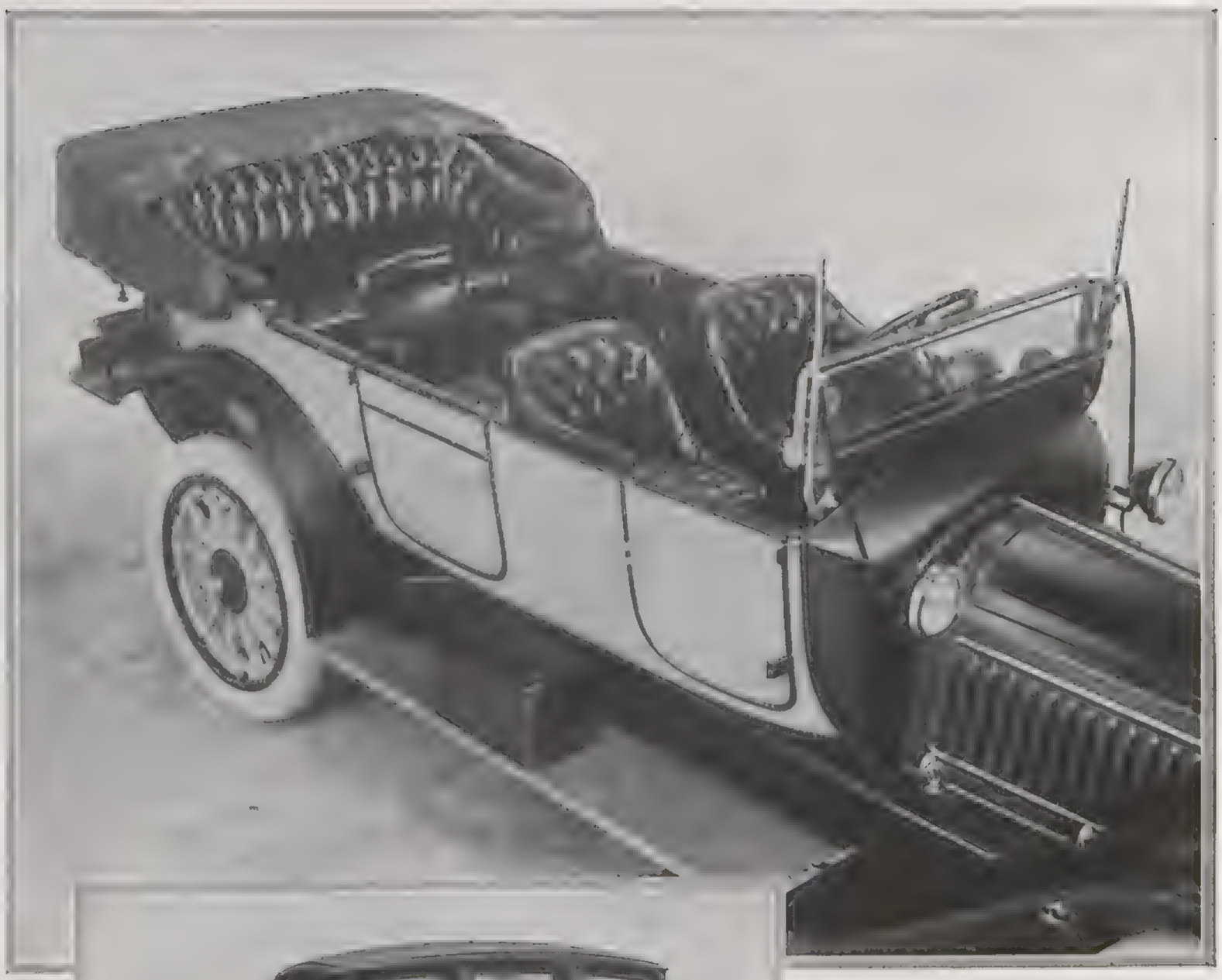
The intimate "sedan" type of closed body has been designed by the Winton Company on unusually graceful lines



More and more ambitious grow the proportions of the electric car, as witness this Baker brougham with the double drive

"all-round" vehicle. To enable one model to be used as runabout, coupé, and limousine, the closed bodies are made with wide, swinging or sliding windshields as the front protection, with removable or collapsible extra seats, and with two sets of control levers. With the extra seats moved aside, the vehicle may serve the purposes either of a semi-enclosed runabout or an entirely enclosed coupé. These roomy electric vehicles will, when the two extra seats are in place before the rear seat, accommodate five persons comfortably. The two front seats, in some instances, are so arranged that they can be revolved, and are held in any desired position by means of a ratchet. The car may be driven from the forward, left-hand seat by means of the control levers and pedals located there. On some types an ingenious arrangement prevents the use of these control levers until the seat is turned straight forward in the driving position, and the car is thereby locked and the possibility of accidents decreased.

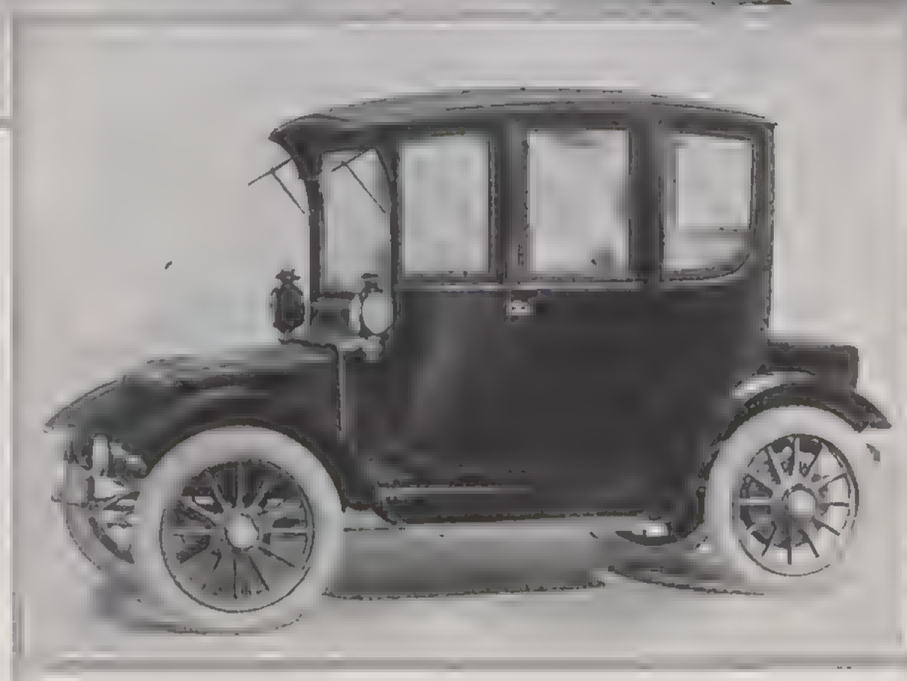
An additional set of control levers at the rear seat enables this type of car to be operated from either of two positions, although when one set of levers and pedals is in use, the other set is automatically locked. Thus when the two extra seats are swung out of the way, the vehicle may be used as a three-passenger runabout or coupé, although accommodation is instantly available for one or two extra persons.



Six passengers may be sociably installed in couples in this Packard car, and with the center passageway they may change seats without opening the doors

THE LATEST REFINEMENTS

The degree to which the refinements of the interior design of these vehicles has been carried is little short of marvelous. In some instances, the control pedals have been padded with a material of the same texture as the carpet and upholstery. Blue, green, and maroon broadcloths and leathers are the standard equipment on many of the enclosed electrics, and there are also some striking color combinations to be obtained. In addition to these, some of the manufacturers produce special designs peculiar to their own cars, and one concern has gone so far as to make arrangements with one of the leading dress designers of France to design and have manufactured fabrics which his artistic taste prompts him to select as being unusually well adapted for the interior decoration of the vehicle in question. Other special colors which have been originated for use in these luxurious vehicles are shimmering grays, self-toned harmonies of old-gold, and a wine color which have never heretofore been adopted for interior motor car decoration.



Low-swung and well-balanced with a graceful coach body and double control system is the new Rauch and Lang car



The Anderson electric car with windows built all around is a veritable solarium



This interior of a Detroit electric closed car shows the double control system which permits the machine to be run from the front or the rear seat, and illustrates the adjustments possible with revolving, collapsible, front seats

But as evidence of the greatest strides in motor car design pointing toward luxury and comfort, we must note a few of the conveniences that serve to make arrangements aboard the modern touring car exceedingly shipshape. Every nook and corner has been used to the utmost advantage. With the tires removed from the running-board and carried at the rear, there is room for special luggage brackets, designed to accommodate one or more suit cases; boxes for tire chains, tools, and like accessories are placed under the running-board proper with the cover, in the shape of a corrugated, aluminum step, set flush with the level surface; and many compartments for hats and touring accessories are to be found under the tonneau seats in the form of a low and easily reached chest of drawers.

Of course, many of the styles and designs mentioned herein are so new as to seem almost radical, and as such may not as yet have been generally adopted. It seems to be a fact, however, that what is looked upon as a radical departure one year has become standard the next, and therefore it is possible to predict, in a small way, what 1915 will have in store for us. Consequently, it may not be too much to say that even so unusual a design as a limousine with its fixed seats supplanted by handsome and luxuriously upholstered mahogany chairs will be removed from the "unique" class of this year, and placed among the conventional and generally accepted designs of the next.

A RESUMÉ

Taken all in all, 1914 will show more radical changes, improvements, and refinements in motor car design and construction than have been seen in years. Values are better than ever before, for the many improvements and refinements represent additional cost that the purchaser is not called upon to pay. The low-priced cars, too, are cheaper. A runabout with electric lights and an electric starter for $600 is an innovation in motor car prices, while a high-grade touring car with the best electric equipment at $1,075 marks a new era in medium-priced values. A beautiful, six-cylinder, six-passenger touring car at a price but slightly in excess of $1,500 seemed inconceivable a few years ago, but now it is a reality; while an attractive electric for $750 will be marketed before the season is many months older.



Through the many windows are clearly seen the interior comfort and beauty of the new Ohio electric, double-drive brougham

An innovation in electric vehicles is this counterpart of the typical, gasoline limousine, made by the Borland Electric Company



The electric gear shift, applied here to the steering-wheel of the S. G. V. car, makes it unnecessary to remove the hands from the wheel while driving

THE TRIUMPHANT ADVANCE OF THE ELECTRIC CAR—THE LUXURY OF INTERIORS GROWS APACE—AN ELECTRIC MINIMIZER OF TROUBLE





The Locomobile landaulet combines with beauty of exterior a new feature of interior decoration — the concealment of such fittings as the toilet and smoking articles which are brought into view by pressing a button. Above is a glimpse of a Locomobile limousine interior, showing the corner lamp and panel mirrors

BY THEIR RAIMENT YE SHALL NEVER KNOW THEM

Fashion Has Stemmed the Tides of Time, and Wise Is the Man Who Knows A Grandmother When He Sees One

By EMILY POST

SOME years ago almost every one knew the story of the French *boulevardier* who followed the youthful figure of a form divine, and who, upon at last overtaking the "beauty" he had been pursuing, fell, so the story went, in a dead faint upon the pavement. The lady was at least sixty, and her face showed a wrinkle for every day of it. Like many another good-enough story, this one seemed, at the time it was told, quite improbable. An old woman dressed as a girl rather strained the imagination; but to-day—by their raiment, ye shall never, never know them!

A toadstool bonnet atop an attenuated figure, supported by high-heeled slippers, and tripping along the avenue, reticule dangling from much be-bangled arm—is it Gladys?—or her mother, or even her grandmother? Half the time a face veil of allover pattern keeps its wearer's secret, and we never know whether the person in question is sixteen, thirty-six, or fifty-six, even when she comes toward us, face on.

At a smart watering-place this summer, one college boy said to another, "Who is the girl in blue you have just been dancing with? Introduce me, won't you?"

"Girl in blue? That was my mother."

"Oh, no, I mean the slight girl with brown hair. Her dancing is divine!"

"Yes," replied the other, "she is my mother."

The first youth, still unconvinced, suddenly saw new light on the question, and exclaimed, "Oh, I saw you dancing with your mother. I call hers a violet colored dress, not a blue one."

"Right here, dancing with the blond boy?"

The first one nodded; the second laughed out loud. "The girl in blue was my mother, the lady in violet is my grandmother."

WHERE USHERS FAIL

And this is a true story.

The thing occurs every day. No one looks like a grandmother any more, and this is not only a source of disappointment—in more ways than one—but a source of much confusion. At a wedding this autumn the ushers were, as usual, given a list of the more intimate friends, and beside their names, the numbers of the pews into which they were to be shown. On the list Mrs. Blank was assigned to pew number fifteen, Miss Mildred Blank, as a very intimate friend of the bride's, to pew number three. Two very young women gave these names to an out-of-town usher, who promptly led Miss Blank to pew fifteen and her mother to pew number three.

This age of aged youth and youthful age has descended so gradually upon us that we, of course, are no longer sensitive to its impression. But it was otherwise with Mrs. R——, who had been for several years in England, and who came back to New York to bring out her daughter.

The first thing that impressed her on arriving at home was the unsuitability, compared with English standards, of the clothes that most of her contemporaries, no less than their daughters, were wearing. The débutantes wore dresses too elaborate, the matrons' costumes seemed inappropriately young. At their first evening party, little Miss Lately-from-England was so demurely cloistered in her vesture of white, that her sharp, little collar-bones seemed daringly bold, as they stuck out just above her high-necked frock. As for her mother—mother in a modest and ample dress, of the Queen Mary Ideal type, might faithfully have been described as "genteel" and "ladylike."



THE FIRST CONCESSION

At the end of two weeks, Mrs. R——, gradually impelled thereto by the more frank and interested of her friends, entered one of the biggest and most fashionable of the dressmaking establishments in New York. (Don't forget that Mrs. R—— looked, for all the world, like H. R. H. Princess Jane in a tight-fitting, wasp-waisted jacket and skirt, bought of one of the Purveyors in Extraordinary to Their Royalties, etc. A choker collar, the good lady wore; a frizz graced her forehead, and a towering plate of roses was balanced on the apex of her head.) An undulating figure in trailing, black charmeuse slithered gracefully across the pale gray carpet of the front showroom. At the sight of the burlesque effigy of what might have been a good-looking woman, bearing upon its head a flowering dish, and garbed in a costume antedating the ark in fashion, the face above the open neck of black charmeuse and below the straw-colored *chignon au petit garçon* took on an expression of curiosity. The question, "Can I show you anything, Madam?" might have broken into a giggle, had not the experienced eye of the saleswoman recognized and appraised the ten-carat diamond earrings.

"I should like to see some dancing frocks for my daughter, and possibly one or two street and dinner gowns for myself."

IT IS VERY SMART!

Mrs. R—— sat down. Presently a young woman trailed in, wearing a diaphanous dress of pink and silver. Below the knees, there was little; above the waist-line, there was less!

The color flushed into the cheeks of the perfect gentlewoman, as the saleslady reeled off by rote, "This would be a charming gown for either yourself or your daughter, Madam. For you, we might add another layer of chiffon to the under-drapery, if you cared to have it, and eliminate the band of tulle around the armhole. For your daughter, we might dispense with the second row of rhinestones—that would make it a charmingly simple and girlish model. It is very smart!"

Mrs. R—— looked as though the dress were on her, and she in it at the North Pole.

"It would be not at all suitable for either of us."

At the end of an hour's repetition of this sort of thing, Mrs. R——'s standards had already slipped sufficiently to permit her to find a simpler dress that, with added lining and eliminated embroidery, would do for the daughter, but there was nothing for herself.

"Have you no dresses appropriate to a woman of my years?" she asked at last.

The willowy person smiled kindly. "We think these models are very smart. My choice for you would be this yellow one—"

"That is what I have ordered for my daughter."

"Yes, of course, Madam, but you need not wear it the same evening, and you could have it in another color, and with coral beads instead of pearls."

"No," said Mrs. R——; "these will not do for me. But you may show me some street costumes."

The manikin came in, in a scarlet, sausage-skin skirt and a bobbed-off jacket, garnished with a truffle of fur hung from shoulder-blade to shoulder-blade.

"I wish," said Mrs. R—— coldly, "a more dignified dress."

"We could make it in black or bottle-green, if you do not care for scarlet. But it is smart!—very smart!"

Another model glided in, gowned in a creation of white cloth, slashed to the knee in front, hunched like a bustle in the back, bandaged about the middle, and utterly hindside foremost as to the rest of it. It smothered the chin in front, and was V-necked in the back. Mrs. R——, for one mad moment, imagined that the smugly smiling saleslady was making fun of her.

"Impossible," she said cuttingly, and, with freezing hauteur, was about to leave, when two ladies, one of whom she knew, entered. They were both of her own age, though their outlines were much the same as that of the undulating saleslady at her right.

THE UNPARDONABLE OUTRAGE

"Why, Mary, I did not know you came here for clothes!" Her manner was much that of a person who might say to a street urchin, "Why, what are you buying at Tiffany's?" Then, looking at the white costume, "Oh, that is the new Premet model. I bought it in baby blue! It would be lovely for you, Mary, in pink."

"Pink!" gasped Mrs. R——. "Do you realize that I am forty-two years old?"

"For Heaven's sake, be quiet!" whispered the newcomer. "There is only one offense that I could never forgive—and that would be for some one to talk about my age. If you choose to shout yours from the roof tops, be careful to leave the rest of us out of any implication in your calculation. We would do a great deal for you, but you could not expect the friendship of a woman with anything human in her, to weather such an outrage as that!" She ran an appraising eye over her old friend, and then added encouragingly, "Really, if you would dye your hair, and strap your hips in, and take ballet lessons, no one on earth would ever take you for a day over thirty!" Then turning to the saleswoman, the newcomer said, "Oh, Miss Delia, that white satin with the rosebuds looks rather old for me, I think. Couldn't you drape the skirt a little higher, and take away some of the under-petticoat? It has a stodgy effect. One really can scarcely see through it at all!"

For the first time her companion spoke. "And, Miss Delia, you know something will have to be done about my pink one—the Venus model. The skirt is not slashed high enough. Last night I could scarcely dance the kangaroo leap at all!"

(*Continued on page* 100)





Photograph by Oscar Pach

MRS. ANTHONY J. DREXEL, JR., AND HER DAUGHTER, EDITH

Mrs. Drexel was Miss Marjorie Gould, daughter of Mr. George Jay Gould. Her winter home is in New York, and last summer she spent several months in England at Sefton Park with her brother-in-law and sister, Lord and Lady Decies, who, in turn, spent Christmas in America

THE PASSING *of the* REALIST

ALL art ministers to two needs: the desire for novelty and the desire for the pleasure of recognition. In the intricate web of our enjoyment of works of art lie these two guiding threads. We enjoy by nature a story of people and surroundings we already know, wherein we are judges of the fact, and say to ourselves, "That is true; so people speak and live," just as we enjoy the lifelike modeling of a statue, the reminiscences in music, or the familiar features of the portrait of a friend. We are pleased that the artist has reproduced so faithfully the semblance of that which we understand; and sometimes, perhaps, more interested in the reproduction than ever we were in the actual thing itself, for,

"We're made so that we love
First, when we see them painted, things we have passed
Perhaps a hundred times, nor cared to see."

ON the other hand, with as deeply inborn an enjoyment, we delight in tales of matters beyond our ken, wherein we are judges only of the telling, careless for the moment whether there be such things or no, if only the hearing can renew in us that freshness of wonder with which we once looked upon a world since faded "into the light of common day," if only we can find a true ring in the story, an inner fitness in the vision, making us feel that so, at least, such things should be. We feel the beauty of a Venice by Turner, no less because we have never seen Venice herself; nor does it need experience to convince us, in the presence of some sculptured dragon, that if there were dragons, they must appear like this. We like being shown how things are, and how things ought to be; the truth of what we know, and the truthfulness of what we have not known. One book, or play, or picture appeals to us because its subject is familiar, and another for the precisely contrary reason that its subject is unfamiliar—just as there are always two stories to tell a child, one of giants and fairies, and the other of "a little girl like me."

SO we are at the beginning of life, but we grow to prefer the one pleasure or the other, according to our temper of mind. We lean this way or that, calling the wonders unreal, or looking with contempt upon familiar things, caring only for the facts, or desirous only to escape from them among the fancies. You will hardly find among critics or connoisseurs the natural catholicity of the child. Moreover, the one spirit or the other will at any given time predominate among a whole people, so that the art of nations runs in fashions, and its whole history is a swinging of the pendulum back and forth between realism and romance. People go on for a time listening to wilder and wilder tales, until they weary of unreality, and follow eagerly a Thackeray or a Cervantes, who ridicules the romances and calls men back to observe the facts of life. Then for a time they fall to noting and studying and analyzing, until art loses herself in science, and the relentless search for fact is mired in sordidness. Actualities pall, and under a Hugo or a Stevenson the ancient hunger for romance revives. So art moves from period to period, and from school to school.

WE are now, to all appearances, at the end of one such period of realism, and upon the threshold of another such revival of romance. The art of things as they are has run to its extreme of science and shamelessness, dragging over sandy deltas of detail; and the voices of those crying out for any truth at any price, in the rivalry to outcry one another, are shrilling to a scream. To the dismay of these Jeremiahs, we are beginning to feel that such actualities as might be either pleasant or profitable to contemplate are, for the time being, exhausted; nor are we very ready to lash our jaded sensations with unwholesomeness. Already the successful novels are taking a rosy and appealing tone, turning from fact to fancy. Mr. Hewlett has gone back to his old world again; Mr. Locke and Mr. Jeffery Farnol and their following are making head against the weakening stream. The magazines are shifting their policies from muckraking to uplifting. There is more sentiment in the air; poetry and opera, the two essentially romantic arts, receive a growing attention; while the theatre, always most sensitive to the changes of public temper and always first to reflect the coming mood, has for some seasons been turning gradually, but inexorably, toward the fanciful. The problem plays and the sex studies persist, it is true; but more and clearer voices are being raised against them. Among the number of such plays are many failures, and the successes are drugged by increasing doses of sensationalism; whereas the thinner flow of comedy and romance since "The Blue Bird" and "Peter Pan" shows hardly a failure. Our appreciation of "The Fortune-Hunter," "Pomander Walk," and "The Poor Little Rich Girl" required no stimulation. Our taste for the acrid has momentarily lapsed with fatigue, and we remember afresh our native avidity for sweetness. For a while, we would turn our faces toward Wonderland, and follow Alice through the Looking-Glass instead of standing introspectively before it, with a jaundiced eye on our own too sharply defined image.

FOUR CHARMING RECRUITS WHO HAVE JOINED THIS SEASON'S RANKS OF THE NEW YORK DEBUTANTES



Photograph by Aimé Dupont

Miss Hester Noël Barrows, the débutante daughter of Dr. Charles Clifford Barrows, came out at a tea given for her on the sixth of December



Photograph by G. V. Buck, Washington



Miss Edith Gracie, daughter of the late Col. Archibald Gracie and Mrs. Gracie, makes a New York début though she is equally at home in Washington



Photograph by the Misses Selby

Miss Margaret Seton Porter, the daughter of Mr. H. Hobart Porter, made her formal bow to society through the medium of a reception which took place on the twenty-eighth day of November

Miss Katharine F. Wilmerding, daughter of Mr. Charles H. Wilmerding of Baltimore, was introduced to society in New York at a tea given on November 26th by her aunt, Mrs. Ernest Bigelow

Photograph by Curtis Bell

AS SEEN *by* HIM

Outwitting an Unkind Providence, Which Evidently Meant That New Yorkers Should Alternate the Seasons, Society Has Transferred Itself to the Winterless South

IT is always safe to talk about the weather, and courteous, too, for since time immemorial the moods and tenses of the seasons have been discussed together with aches and pains, the moral turpitude of neighbors, and the servant question at every polite gathering. So I may be pardoned, I hope, for observing that three more months of cold weather lie before New York, and that those of us who are able to gratify our own wishes are off to the South to outwit a tactless Providence, which evidently intended New Yorkers to alternate the seasons.

For myself, I dislike the fag-end of a season, anyway, and I never stay until the curtain falls. This year I have ensconced myself in an American winter resort which probably has no counterpart anywhere. It is in a pretty, country town, an overgrown village, in fact, and I have gone in for brisk life in the open, as the climate is of that dry, invigorating kind, not too warm and not too cold, which invites physical exercise. Through my open window, even now, comes the faint perfume of the southern pines, and I hear a robin singing blithely among the jasmine and sweet-scented olive bushes.

A CLANNISH COLONY

There is a little clan of some thirty families here, some of whom came at Christmas time and will remain until Easter. We ride to hounds, shoot, and play polo, golf, or tennis part of the day, and we dance and drive the remainder of it. The colony of society folk here seems even more exclusive than usual and the strangers within the gates are very few. True, there are a great many boarding-houses and a few small hotels in the vicinity of the town, and until recently there was quite a large, much-advertised, modern inn. It was destroyed by fire, however, not long ago.

There are several resorts and a winter city near us, but we have, so far, contrived to live a life apart, and to confine our acquaintanceship hereabouts to the villagers with whom our small business affairs are conducted. We entertain, of course, and keep a full retinue of servants, but the spectacular blandishments which lure the climbers, the newspaper paragrapher, the photographer, and the society correspondent are conspicuously absent from amongst us.

PASSING OF THE COTILLION

I gave two dances before I left New York. Neither of them was heralded because the impromptu dance is now the vogue. For each dance I took a ballroom suite at a hotel and merely wrote notes to some of my friends and telephoned to others that I was giving a small dance. For the first one, which came just after the holidays, I took a Broadway hotel, and the second one, wishing to be impartial, I gave at another hotel, a new one which has figured prominently in the entertainments of the winter. There were not more than three hundred guests at either of the dances, and I was careful to see that there were twice as many men as women. The dances began at midnight, after supper, and there was a hot and a cold buffet and a breakfast. I planned that the dominant note of these affairs should be an unrestrained hospitality and jollity. Champagne was only served in magnums, not in quarts, and, of course, it was unlimited. This would seem to be a more or less vulgar remark, except that I am merely trying to show what is done now everywhere, and most especially at a man's entertainment.

On the night on which I gave the first dance there were seven others given in New York, and many of my guests came to me from other dances. Not one of the seven had mention in the society columns of the papers the next morning, and yet, so prominent are these people and so firm their positions that two of the hostesses and one of the hosts have been christened "American Royalty." This merely goes to show that small dances are not heralded by the press as of yore.

While I am on the subject of dancing, I may say that general dancing has undoubtedly come to stay. This in a way scores for me another victory. I have fulminated for years against the snobbishness and selfishness of the cotillion and now it seems a thing of the past. Nothing more than this points out the slow change in the relation of society to itself, the gradual tendency to democracy and a sharing of pleasures in common. Indeed, the tango is plainly a rebound from the cotillion, which more often than not was a mere excuse for the exhibition of snobbishness and selfishness. So pronounced has been the desertion of the cotillion, in fact, that one of the large establishments which dealt in favors—in England called cotillion "gifts"—went into bankruptcy early in the season.

A DANCE MEDLEY

Our rebound from snobbishness brought us very near to vulgarity, however, when general dancing first became popular. We had to fight when the new dances came into their own to prevent their becoming too riotous, but our natural good taste has won the day, and the turkey trot, the tango, and the Maxixe have merged themselves into a rather stately medley which bids fair to attain even the dignity of a minuet ere its span of existence is at an end. Not only are the new dances an unalloyed joy to the younger generation, but they are also a veritable youth restorer to the middle-aged, for the tango makes its certain, insistent appeal regardless of



years or avoirdupois. The simpler steps are easy to learn, and the special compositions of dance music, such as the "Hesitation Waltz," are so persuasive in themselves, and indicate so clearly just when the dancer is supposed to hesitate and when he is supposed to hop, that a few lessons with a dancing teacher and a victrola equip the usual good dancer for many an evening of pleasure. As for dancing teachers, even business men have left their offices one night with the usual staid gait of the layman, and appeared at a café the next night as pirouetting dancing-masters.

In spite of the dancing craze which sweeps New York off its feet both afternoon and night there has been no big, annual ball given by a prominent hostess. Of course, there was a charity fancy dress ball and the charity ball itself, but there were no big balls, in the usual sense of the term, save here and there, one given for some well-known débutante.

By the way, the débutantes did not seem so all-important in the affairs of society as in former years. I fear we are a little forgetful of our gallantry, a little too prone to neglect to remark that they look like sheafs of American Beauty roses in a florist's window, and so forth. In one way they have shown a great deal of originality this season—they have established the *thé dansant* as a substitute for the tiresome reception of yesteryear. For this we give them credit and gratitude, and we most humbly beg their indulgence for any shortcomings which they may have detected in us in the way of gallantry. The New Year may improve us.

THE TICKET SCANDAL

The remarkable ticket scandal which attended the opening of the Metropolitan Opera House this season was a spectacular by-product of affairs theatrical. I understand that the speculating company which figured in the scandal borrowed money to pledge for tickets because so many of their patrons opened charge accounts for tickets for which the company was compelled to pay cash. I do not by any means condone the practise of ticket speculation, but, after all, it does save time for us. The booking system by which one may purchase opera or theatre tickets at agencies in certain libraries and hotels has been in effect in European cities for a long time, and has proved to be a most satisfactory arrangement. In this day of magnificent distances, any reasonable person is glad to pay a small extra charge to have a ticket available where and when he pleases.

As for the "uplift" in the drama, the everlasting, persistent, insistent determination of playwrights to force realism upon a public which in its secret heart is yearning for idealism is almost unbearable. It seems to me, as one critic recently said, that "there is no need to waste five acts in explaining what may be packed into the one statement that the sins of the fathers are visited on the children unto the third and fourth generations."

The few plays which did not attempt to drag the skeletons out of the closets of society and set them up for vulgar inspection were quite as repellant in their attempts to make us turn hot and cold by turns with the alternate, brief woes and joys of the underworld. In fact, we have been served with such unsavory productions of late that the taste of all drama has become bitter in our mouths.

Every ticket, for instance, to one of the plays which for months has been permitted to cast its foul shadow over the footlights of a well-known theatre, is nothing more nor less than an invitation to see, hear, and think evil. Written to appeal to and exploit the low instincts of the Bowery, where it was first put on, it was transferred to an up-town stage with scarcely a change save, perhaps, that the cast was divested of its cheap finery and dolled up in "gowns from So-and-So and hats from Here-and-There."

The play is certainly ugly enough at the beginning, and its moral tone sinks lower with every act, until at the end the curtain drops upon the hero attempting to strangle his wife because he is the stronger animal of the two. Surely this should mark the revulsion to things saner and cleaner.



One of the details of a casino building on the estate of Mr. Cornelius K. G. Billings is a swimming pool which is so arranged that the flames from the fireplace in the alcove are reflected in the water



The indoor swimming pool differs from the outdoor pool only in being roofed with glass instead of blue sky, and walled with glass instead of hedged about with shrubbery and trees



Tall palms and boxes of ivy suggest the proximity of a conservatory—a condition likely to exist, as the requirements of bathing pool and conservatory are much the same

AN INDOOR OUTDOOR SPORT

Indoor Swimming Pools, Formerly the Undisputed Prerogatives of Clubs, Athletic Associations, and Hotels, Are Now, as in Roman Days, a Possession of Many Private Homes

NEVER before have out-of-door sports and activities been more popular than they are to-day. The use of the motor car has linked the city closely with the country, and each year the city season begins later and ends earlier than it did the year before, which means that country life is now occupying the greater part of the year.

Life in the country naturally involves all the forms of amusement which unlimited space and the informality and freedom of the great out-of-doors make possible. The motor is used for other journeys than the trips to and from town; golf, tennis, and polo claim many adherents, and yachting, motor boating, bathing, and every kind of exercise which the open water affords is more popular than ever.

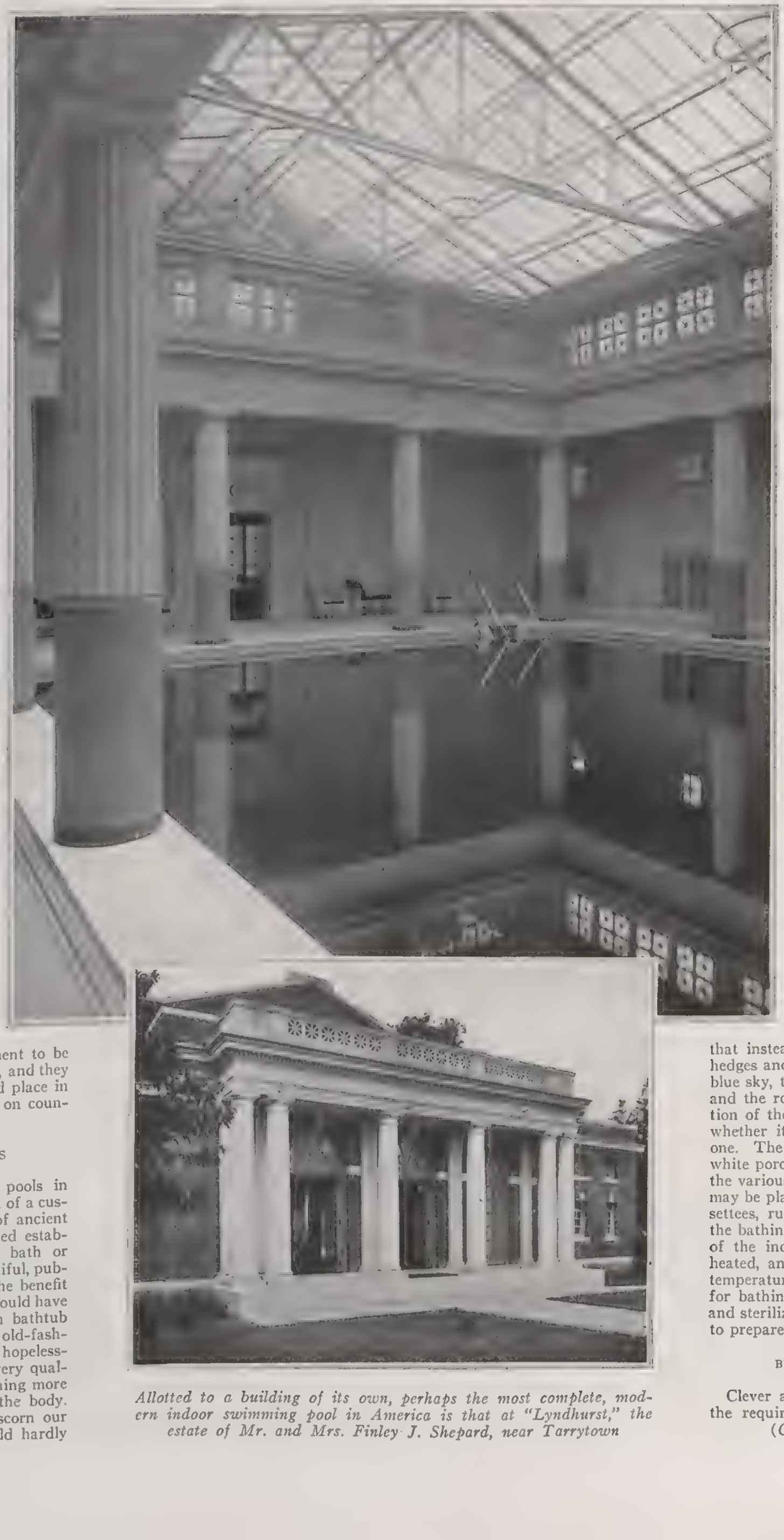
OUTDOOR WATER SPORTS

Much of the enjoyment of open air living is diminished, however, with the coming of winter. It is true, of course, that cold weather brings pleasures which are particularly its own, such as sleighing, skating, and tobogganing, and that motoring is almost as popular in January as in June. Also, certain hardy golf enthusiasts may be seen upon the links almost any day during the winter when the ground is not actually covered with snow. On the contrary, winter yachting, motor boating, and bathing are attractive only when the scene of their activity is the water of some sunny clime in which the temperature which prevails about New York may be forgotten.

It is just because water sports are so restricted during the winter that the indoor bathing pool becomes at this season particularly attractive; it really outwits the season and does much to make up for the loss of some of the diversions which the weather forbids. Bathing pools within doors are not a new thing; in America they long ago ceased to be a novelty, but until recently they have been regarded as the special prerogative of clubs and athletic associations, and of the larger and more complete hotels. Such pools, however, were the source of too much enjoyment to be excluded from the private home, and they have now achieved a recognized place in city homes, as well as in those on country estates.

PRIVATE BATHING POOLS

The installation of bathing pools in private homes is really a revival of a custom popular during the days of ancient Rome when every well-appointed establishment contained its plunge bath or swimming pool, and when beautiful, public baths were maintained for the benefit of the citizens. The Romans would have regarded our modern, porcelain bathtub much as we should regard the old-fashioned bathtub of tin or zinc—as hopelessly inadequate and lacking in every quality which renders bathing anything more than the process of cleansing the body. But while the ancients might scorn our present-day bathtubs, they could hardly fail to admire the skill with which we have adapted the bathing pool to our use. Their luxurious pools were lined and floored with stone or marble—beautiful, indeed, and of great price, but calculated to absorb impurities from either water or atmosphere, and, finally, to become a menace to both health and comfort. Present-day bathing pools are lined with porcelain or with some form of tiling which possesses a hard, vitreous surface into which neither moisture nor germs can possibly penetrate.



Allotted to a building of its own, perhaps the most complete, modern indoor swimming pool in America is that at "Lyndhurst," the estate of Mr. and Mrs. Finley J. Shepard, near Tarrytown

BATHING POOL CONSTRUCTION

Modern skill and ingenuity have brought the building of bathing pools to a high degree of excellence. A pool, whether large or small, must, of course, be shallow at one end and must slope gradually to a much greater depth at the opposite end so as to make diving possible. As has already been intimated, the pool must be lined with some variety of tiling or mosaic which possesses a non-absorbent surface to which no organic matter can possibly adhere. About the edge there must run a narrow drain which inclines sufficiently to permit the water which falls into it to flow off. The water which has been first filtered and heated, and then cleansed by sterilization, is constantly and gently forced into the pool. This process, of course, causes a corresponding overflow of the water into the drain and so carries off any particles of dust which might otherwise collect.

The edge of the drain, which is even with the surface of the water but does not project in a way that might cause accidents, acts also as a rail which may be grasped by the bathers. Some of the larger bathing pools are provided with diving boards, and others are furnished with tiny, Indian canoes in which the bathers may skim across the surface of the water. There are also many other devices which add to the pleasure that the pools themselves afford.

A modern, indoor bathing pool does not differ greatly from a pool built out-of-doors and intended for use during the summer, except that instead of being enclosed by green hedges and shrubbery, and roofed by the blue sky, the background is a solid wall, and the roof is of glass. The construction of the pool itself is much the same whether it be an indoor or an outdoor one. The lining of the indoor pool is of white porcelain, ceramic tiling, or one of the various mosaics, and about the edges may be placed the same sort of chairs and settees, rugs, and cushions which adorn the bathing place of summer. The water of the indoor pool must, of course, be heated, and must be carefully kept at a temperature which will make it pleasant for bathing. The processes of filtration and sterilization are those which are used to prepare the water of an open air pool.

BEAUTY AND ECONOMY

Clever architects have discovered that the requirements of conservatories and

(*Continued on page* 80)

A CRAFTSMAN *to the* CZAR

In the London Shop of the Jeweler to the Autocrat of All the Russias Are to Be Found Bibelots Unique as to Quality and Quantity



One year the traditional gift of an Easter egg from the Czar to his mother took the form of an egg-tree



The dignified façade, the royal coat of arms over the doorway, and the name lettered in Russian in the right window, hint of the character of the shop within



An exquisitely modeled condor of white chalcedony grips a rock of jade with clawed feet of dull gold

IT is a surprise to find in the heart of the most fashionable shopping district in London the shop of a Russian Court jeweler — and such a jeweler! — one whose achievements in art are more fitted to grace a museum than to be exposed in a shop. It is through this Bond Street establishment that Monsieur Fabergé has chosen to introduce to Londoners, and visitors to London, a collection of rare gems, enamels, and exquisite cabinet pieces made in his far-off Russian workshops.

A DELICATE, RUSSIAN ART

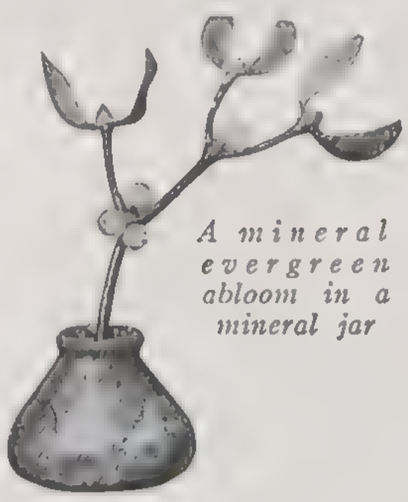
Our recent favor for things Russian dates approximately from the invasion of western Europe by the famous Russian Ballet. More recently, the characteristic and barbaric splendor of Léon Bakst's conceptions has played its part in influencing the trend of present-day art in both France and England. This highly colored form of Russian decoration is, however, but one expression of the art soul of the Slavic people; the finer, more spiritual form of design is not any the less a manifestation of the national temperament. To the latter school belongs this jeweler, who is more concerned with beauty and delicacy of workmanship than with the bold presentment of form and color. Nevertheless his art is always distinctly and interestingly Russian.

The touch of romanticism in his family history adds not a little interest to his work. He is the direct descendant of a Huguenot family which, fleeing from France to avoid persecution, took refuge in Russia. Here, amid new surroundings, the peculiar talent of the French people for work requiring delicacy and finish, which the members of this family possessed in a high degree, acquired a more robust tone, and so successful did the house of Fabergé become in its chosen trade of making jewelry that it was honored by the appointment of "Court Jewelers to His Majesty, the Czar."

The shop which the talented family of Fabergé has established in London has certainly an attractive atmosphere of foreignness. The entrance is perfectly simple, but it impresses at once by its calm authority. Within, the large salon, with its treasure-filled cabinets and tastefully placed *objets d'art,* suggests a private museum rather than a shop, and one feels that there is need only to admire, not to buy—though buy one probably will.

When the shop was opened it received the blessing of the orthodox Greek Church. This solemn service took place at midday, while outside the jostling crowd pursued its way, little dreaming of the strange ceremonial being enacted behind the drawn curtains. The only visible reminder of this service is the icon which hangs upon the wall of the inner office.

Displayed in this unusual shop are gems of immense size, diamonds so blue that they scintillate with a strange flame, wonderful boxes made of semi-precious Siberian stones, inlaid with rubies, and hinged with diamonds, and cigarette cases of enamel exquisitely wrought and studded with gems in quaint designs or in the royal coat of arms. Then there are many odd conceptions that imitate the real, such as the bibelot illustrated in the middle of the page. The spray of mistletoe is of semi-precious minerals —the leaves and stem of jade, and the berries of chalcedony — and it is thrust into a vase of lapis lazuli.



A mineral evergreen abloom in a mineral jar

Each year the Czar orders from this jeweler an Easter egg for the Empress and one for the Dowager Empress of Russia. The giving of these eggs is a tradition in the royal family, and the designer's ingenuity is annually taxed to make them original in conception and perfect in workmanship. On one occasion, within an egg of gold was found an exact copy of the royal yacht, executed in gold. Another time a miniature of the palace at Tsarskoye Selo, just outside St. Petersburg where the royal family spends the summer, was cleverly hidden in an egg, delicately wrought in gold and silver. One Easter the egg given by the Czar to his mother, the Dowager Empress Maria Feodorovna, took the form of the egg-tree illustrated in the upper, left-hand corner of this page. Out of a tub of white onyx set on a pedestal of jade grows a tree with leaves of jade and flowers of enamel and brilliants. When a button is pressed the top flies open and a singing bird comes out. All these eggs are designed by the court jeweler himself, who selects from his five hundred employees that expert whom he considers best able to execute his designs.

One of the charms of this Russian's designs lies in the fact that they are not duplicated. Russian Grand Dukes, whose gifts are famed for being more princely than those of any other nobility, and whose purses seem inexhaustible, rely upon this establishment to create for them original and costly baubles—and they are never disappointed.

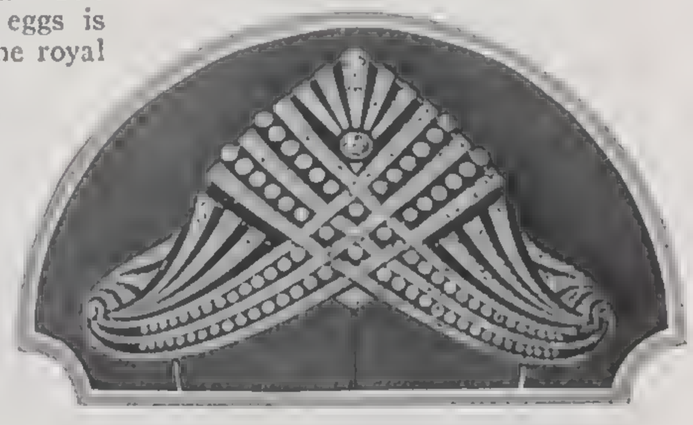
For the late King Edward was reproduced in silver, miniature copies of his favorite horse, "Persimmon," and others of his dogs. Just lately there has been a great demand for animals cunningly carved from semi-precious stones. Queen Alexandra has a collection of these cabinet ornaments, quite marvelous in their originality and the perfection of their elaborate carving.

GIFTS THAT ARE REALLY UNIQUE

To his shop, which knows little of self-advertisement, Americans may go with the assurance of finding a gift which they may present with the comforting knowledge that it will never have a duplicate. There they will find a selection of beautiful objects varying from pieces which would tax the pocketbook of an emperor, to more modest but none the less artistic souvenirs quite within the limits of the ordinary purse.



A Russian kovsh made of jade richly handled in gold and white enamel



Diamonds on threads and in bands are interlaced to form a royal tiara



Here blue and green plaid are combined in a new way with plain, emerald green ratine. Instead of skirt and sleeves matching, the tunic and sleeves here supply the variation, creating quite a new impression. The belt and cuffs are of black velvet and the buttons of white metal. The skirt, unlike those of last year, is seamed in back instead of front

A delightful linking of summer and winter is achieved in this costume of white crêpe banded with white fox. The coat, a most deceptive affair, is cut away, waist-high, in back to show the puffing of the skirt, and in front opens wide to disclose the surplice blouse of white moire with its large, moire bow, and outlining neck frills made of white taffeta

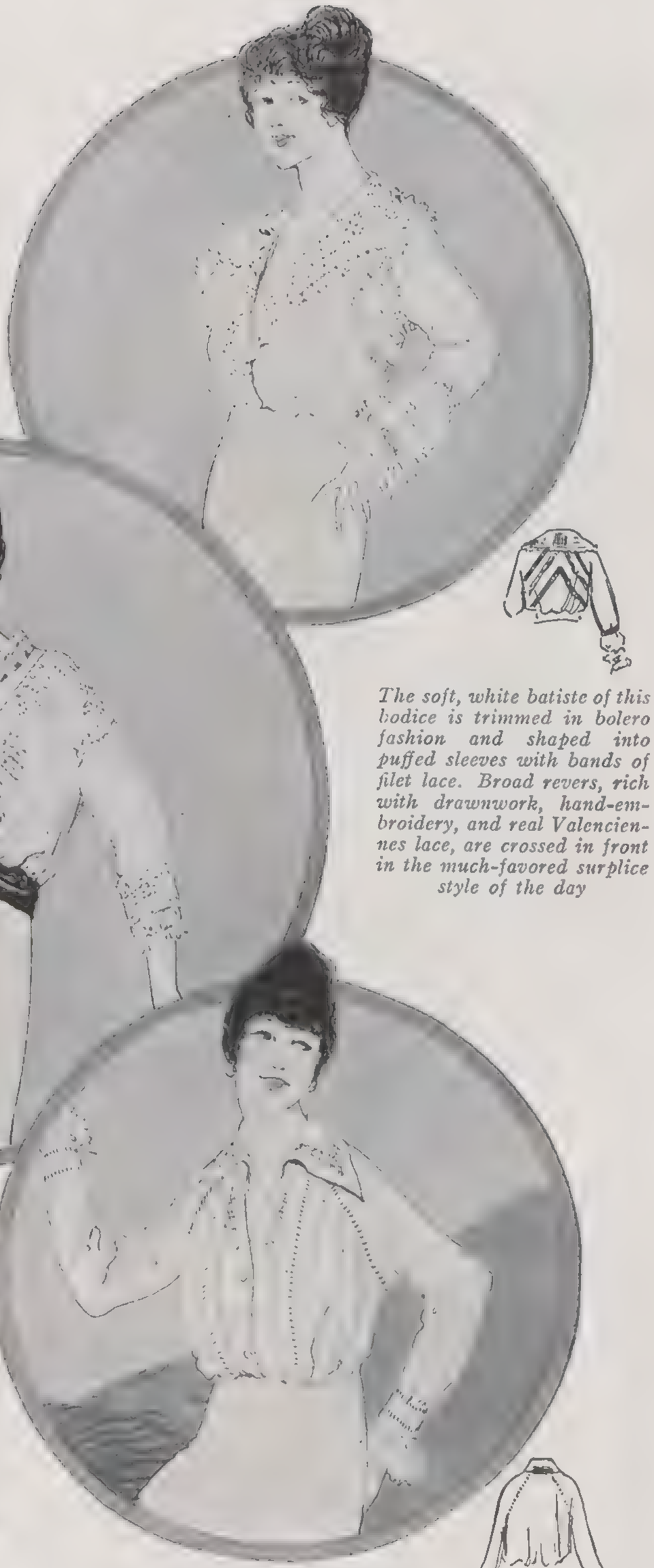
A southern edition of a Longchamp suit worn by Mlle. Spofford, who almost invariably accompanies the Princess Duleep Singh to the Paris races. A tunic of Bulgarian embroidery is overlapped in front by the jacket points of dark blue crêpe, and in back by a loose tail of the same fabric.. Cuffs and wired collar are of the multicolored embroidery

WHEN CHOOSING GARMENTS FOR THE SOUTHERN WARDROBE, THERE IS

WISDOM IN KEEPING IN VIEW THEIR POTENTIAL SUITABILITY FOR SPRING



In this blouse made of two layers of white net, there is something Beau Brummel-esque in the fancifulness of the white moire waistcoat closed with green buttons of china and crystal, and in the fastening of the open collar and deep cuffs with black moire ribbon



The soft, white batiste of this bodice is trimmed in bolero fashion and shaped into puffed sleeves with bands of filet lace. Broad revers, rich with drawnwork, hand-embroidery, and real Valenciennes lace, are crossed in front in the much-favored surplice style of the day



A novel expression of the waistcoat movement is visible in the crossed tabs that adorn the front of this batiste blouse. Pink embroidery edges the front, the rolling collar, and the shoulders, from which drop sleeves frilled with dainty, wide ruffles of real lace

The surplice lines of this batiste waist are cleverly managed here by bands of embroidery and filet lace that outline a tucker of net. The bands are caught under a taffeta bow. The blouses shown on this page are all from the Grande Maison de Blanc

Seams prominently joined by entredeux, and small insets of embroidered filet net on the low collar and plain vest, still permit a waist of cream batiste or wash silk to be as nearly tailored as the very feminine modes of the present-day fashions will allow

BY THESE SIGNS SHALL YE KNOW THE NEW BLOUSES: SHEER MATERIALS, LACES IN UNLIMITED VARIETY—PROVIDED THEY ARE FINE, LOW NECKS, SLOPING SHOULDERS, SURPLICE FRONTS, AND GENERALLY LOOSE LINES



Combining a suggestion of both dress and suit, this tailored frock, ideal for traveling, fulfils many duties

Angel sleeves of net, forming a long drapery, suggest one of many ways to vary a gown

Useful in any wardrobe, essential in the limited one, is the gown suitable for all hours of the day

After serving winter days indoors, this gown can be used without a coat, for spring street wear

Excellence in design and cut dispenses with the necessity of costly ornament and always confers distinction

SMART FASHIONS *for* LIMITED INCOMES

An Ounce of Knowledge of What, Where, and Above All, When to Buy, Is Worth Pounds of Gold

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, patterns in this department at $1 for the skirt, jacket, or bodice; $1.50 for a three-quarter length coat, and $2 for a suit or gown

ALTHOUGH, as a rule, in the creation of costumes only the requirements of beauty or fashion are consulted and the exactions of the bank account are utterly ignored, occasionally there is a model brought out that seems to have been designed especially to fit the needs of the woman whose income is limited.

Such, for instance, is the frock shown in the fourth sketch on this page, which is as smart as one could wish, and practicality itself. It is exactly the kind of gown which is so necessary (and often so difficult to find) to wear without a coat during the spring months.

A GOWN FOR TWO SEASONS

The material is a pliable bedford cord of dark blue, and the sash is of black taffeta ribbon. It is so simple and unpretentious that it is ideal for shopping or traveling, yet at the same time it has enough distinction to be appropriate for a luncheon. The feature of the frock that makes it particularly successful is the way in which white is introduced at the neck and wrists. A round, shallow collar of soft piqué is held close about the throat. The cuffs are straight bands stitched on the edges, and held by links of mother-of-pearl enameled with a line of blue. The high basque is of the same material as the frock, and it fastens with big, ball buttons of the bedford cord. Almost austere in aspect, this frock is given a saving touch of piquancy by a little sash which encircles one side of the bodice and, caught under the basque, loses itself in the hip drapery. The back with two plaits at the sides, a straight cloth belt, and sparse gathers, is of excellent designing. Altogether this is the kind of dress that is convenient for any and all occasions and which never fails to be good-looking. For half-mourning it makes up well in black bedford cord with a sash of purple ribbon.

A MODEL FOR COTTON BROCADE

The original of the first drawing is particularly charming. It is a simple frock in gray duvetyn with a belt of black leather, and effective touches of black velvet ribbon hold in a tucker of cream batiste. Batiste finishes the sleeves, and the buttons are covered with the material of the dress. This is a model that preserves slender lines, and yet placates new tendencies of style in the flare of its tunic. It can be made up in light serges as well as in wash materials and would be pretty in one of the new, cotton brocades. These brocades are very good style and popular, and they sometimes appear in a cinder-gray that would carry out this same general scheme of color. They are also admirable in rose and heliotrope. They are substantial enough to be made up without a lining, and in double widths cost $2 a yard.

A SEMI-FORMAL DINNER GOWN

An evening gown that likewise meets the conditions imposed by a moderate income, is shown in the second drawing. A Worth model, with all Worth's smartness of design, it is nevertheless conservative enough to be dependable. The skirt is of black satin, and is draped at the bottom toward the right, where it opens over gold silk net edged with rhinestones. The graceful, long sleeves are of gold net edged with brilliants. The informal sleeve drapery makes the gown one that can be worn either as a tea-gown or for semi-formal occasions. Beads of jet, which contrast prettily with the brilliants, are twisted into a cord to form the girdle. Another smart way in which to carry out this same idea would be to use bright green satin for the skirt and the plastron on the bodice, and brown tulle for the sleeves. The simple body of the dress could be easily varied by other draperies.

THE SUMMER "STANDBYS"

The third sketch shows the "standby" gown of the summer outfit, one that is always ready, always appropriate, and because of its color and fabric, capable of long service. Dark blue cotton voile is the material used for it, and it is worn over a slip petticoat of blue crêpe de Chine. The girdle and sash are of brocaded, cotton crêpe of the same color—a much more novel decoration than the usual silk or satin sash. These crêpes come in lovely colors—yellow, pink, mauve, and pale blue—but unfortunately their price is so high that the woman of limited income has to restrict them to the field of trimmings. The frill at the neck is made of dark blue net, a welcome change from the ever-present white ruffling. No one who decides upon such a model will regret the choice.

COTTON DUVETYN FOR SUITS

There is nothing that seems to be more exactly what is needed for a "hot weather" material than the summer duvetyn, an adaptation in cotton of this popular material. It gives variety to the summer wardrobe, which threatened to be made monotonous by the repetition of linen and cheviot. For suits it

(*Continued on page* 66)



No great stretch of imagination would be required to fancy this limousine coat an evening wrap, although it is of a more practical character than most evening wraps aspire to. It is of white velours lined with white charmeuse, and every available edge is bound with black velvet. There is a circular yoke at the top which gives it the narrow lines of a cape about the shoulders, and another circular yoke at the bottom which gives it the coveted slim silhouette not possessed by the motor coats of yesteryear

Cut with the abbreviated jacket of summertime, a suit of light tan hop-sacking striped with white proclaims in material and cut that its span of existence is to be passed in a southern clime. Black velvet cuffs flare out from the wrists, and a black velvet band finishes the slashed skirt, which is interestingly trimmed at the hips by something between a tunic and a flounce. The adaptable, velvet collar will fasten close about the throat when necessary. These models are from Stein and Blaine

To meet the feminine demand for smartness and the no less insistent demand of the limousine for warmth, comes a coat of white corduroy collared in skunk. Taking a cue, perhaps, from the furriers who are making wraps with the skins running around the figure instead of up and down, the designer achieves novelty by banding the coat twice with strips of the corduroy, which serve not only to add novelty but to confine it to the lines of the fashionable slim figure. To these bands, the coat is slightly puffed

LIMOUSINE WRAPS, ARISTOCRATIC SUCCESSORS TO THE MOTOR COAT, WHICH WAS NOTHING MORE NOR LESS THAN A SPORTS COAT, REFUSE TO YIELD THEIR INDIVIDUALITY TO THE REQUIREMENTS OF MERE WARMTH

A FINE SENSE OF DISCRIMINATION IN HAIR ORNAMENTS, SELECTS FROM THE INFINITE VARIETY OFFERED BY THE SMART SHOPS, ONE, OR AT MOST TWO, WHICH IT USES AS EFFECTIVE ACCENTS TO THE LINES OF THE NEW COIFFURES



The fashionably simple coiffure illustrated below, in the middle of this page, adopts a hinged pin, the head of which is a double semi-circle of demi-blond shell paved with rhinestones. Pins of this kind placed at the side of the head are effective for evening wear, or for afternoon wear, when the costume is elaborate in style

At the left, a coiffure which brings the hair low on the forehead and high at the crown of the head, is ornamented by a fan-shaped pin with a conventional design of rhinestones set in platinum-finished metal, and by a very slender, crescent pin, hinged, of demi-blond shell with rhinestones closely "paved" or set deep into the shell



An adjustable crescent of rhinestones tops the head: a second is thrust in the back hair





Large, flat pins of rhinestones are placed, one at the left, the other one farther back at the right



Where the hair is gathered in a knot at the crown of the head, striking use may be made of this high comb of demi-blond shell, cut in a graceful filigree design, which adds to the effect of height at the back and in front gives just a glimpse of the curving top, above the hair



A flaring pin of platinum-finished metal and rhinestones adapted to this season's coiffure, is placed at the side of the head. The hair ornaments shown on this page are from Rice & Hochster



A coiffure which raises the hair slightly over a pad at the crown of the head and draws it into a low knot at the back, has a comb of demi-blond shell and of rhinestones set in platinum-finished metal in an Empire design. The comb stands out at a pleasing angle



Mrs. Henry Evans, who lives on lower residential Fifth Avenue, shopping on upper commercial Fifth Avenue



Mrs. H. R. Ickelheimer pauses to give orders to her chauffeur



Mrs. Frederick W. Vanderbilt devotes much of her time to civic improvements



A broadtail and fox coat is worn by Mrs. Harry Payne Whitney over a moire gown. Mrs. Whitney was a patroness of the recent Russian Costume Ball, one of the season's most brilliant social achievements



Mrs. Alfred Gwynne Vanderbilt and a friend, shopping on Fifth Avenue. Mr. and Mrs. Vanderbilt gave a Christmas house party at their Adirondacks camp, and expect to leave for England this month

UP AND DOWN FIFTH AVENUE IN THE TRACK OF THE SMART MOTOR CARS ON THEIR DAILY ROUNDS OF SOCIAL DUTIES AND PLEASURES



Mrs. Cornelius C. Cuyler waiting to enter her car on leaving Sherry's, where, in December, she gave a dance for the débutantes and the younger set of New York



Mrs. George Henry Warren leaving her home on Fifth Avenue. A little over a year ago, her daughter, Miss Constance Warren, became the Countess Guy de Lasteyrie



In the oval is a photograph of Mrs. Andrew Carnegie entering her motor car



Mrs. Joseph Pulitzer, whose late husband was the owner of the "New York World"

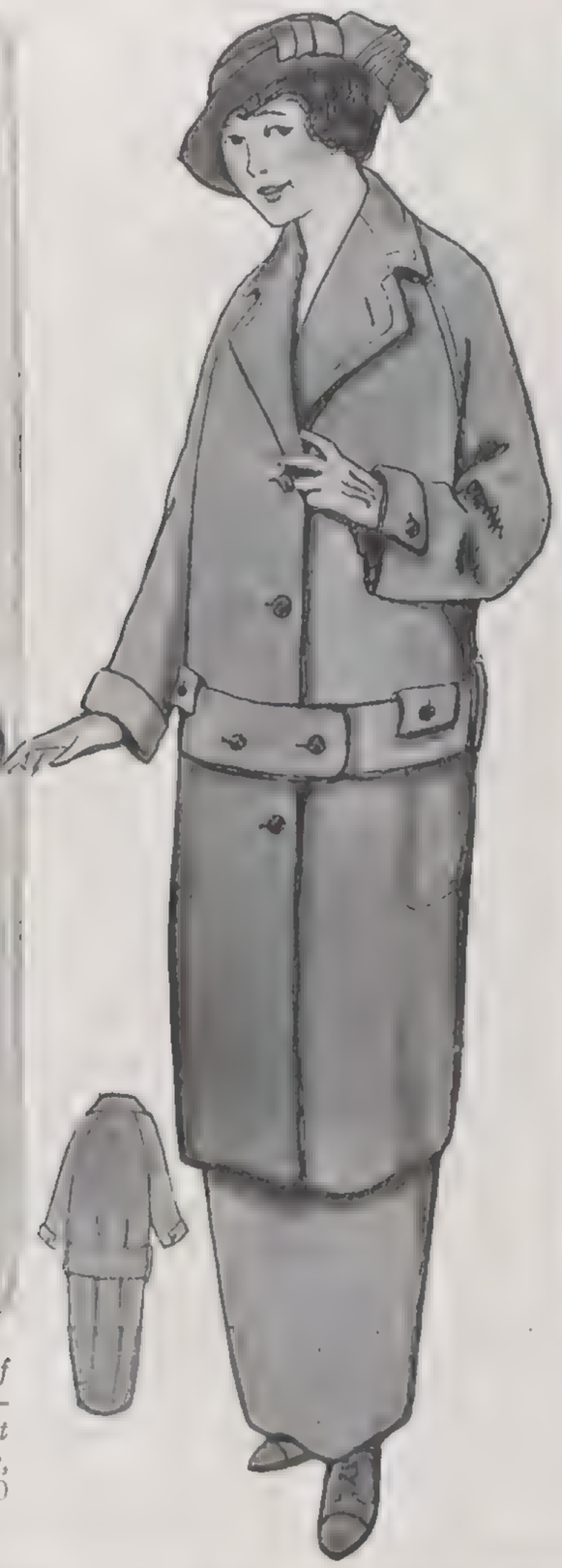


Mrs. J. Harold Hayden, who was Miss Elsie Vilas, the daughter of Mr. Vilas, Secretary of War under President Cleveland

WARM DEFENSES *for the* COLD DRIVE



Sweater of brushed worsted, commercially called "llama." It is made with patch-pockets in rose, old-blue, white, gray, or purple, in sizes 34 to 44. Price, $8. The pliable skating cap of llama is colored light tan, white, rose, or gray. Price, $2



An excellent English model of a sports coat suitable for motoring is made of a soft, light wool, dyed cerise, scarlet, blue, canary, or biscuit color; $42.50



Single thread Shetland wool makes a very light but warm sweater to wear under a coat. It comes in white, gray, black, or purple; sizes 36 to 42; $8



A neat-looking kid glove that keeps the hands warm by an angora wool lining and an elastic at the wrist; $3.50



Gloves that are frankly wintery in their angora woolliness. They may be had in gray or white for $3 a pair



Boy's gray wool muffler, two yards long, bordered in dark green, gray, and white. There are also combinations of brown and green, maroon and black, and black with light or dark tan; $2

Something new is a well-made silk sweater, attractively collared and pocketed, knitted in such charming colors as pink, cerise, green, gold, and Yale blue. It may be purchased for $32.50



THE SOCIAL CODE *of the* MOTOR CAR

The Ban of Fashion Is Placed upon the Flower-Filled Vase, and Strict Regulations Define to a Hair the Duties and the Costumes of Chauffeur and Second Man

A SIGNIFICANT fact of this age of inventions is that each invention seems to develop a new species of human being to accompany it—the bird-men for the air craft, the cyclist for the motor cycles. An illustration in point is the automobile and its chauffeur.

The evolution of the chauffeur has been rapid. No trace of the grimy, oil-smeared driver is now to be seen in the keen, well-groomed, and self-respecting man who runs the car. In the early days, the automobile seemed to the layman such a mysterious, almost uncanny machine that the man who thoroughly understood the mechanism and was able to overcome the obstacles of country travel or thread the intricacies of city traffic, was master of the situation, especially if he could take apart and repair his machine in times of emergency.

THE PROFESSIONAL CHAUFFEUR

For a long while, therefore, employers felt too helpless even to venture the suggestion that a uniform would aid to the good effect of the well-turned-out car. They might always have been noted for the smartness of their carriages, horses, and liveries, but, when it came to their cars, they had no recourse save submission to the inevitable, and were obliged to close their eyes to the lack of harmony between elegant car and grimy chauffeur. This state of affairs could not long continue. The trust, as perhaps one might call it, was broken by the many men and women who learned to run their own cars, and thus proved that it was possible to be efficient as a chauffeur and yet be well groomed. The professional chauffeur, whose dominant quality is alertness, was the first to realize that his pupil, the amateur driver, looked the part of chauffeur better than he did. From that moment the advance was rapid, and to-day the badly-turned-out chauffeur is so rare that he is positively noticeable.

This did not come about without a struggle, however, for curiously an intimate association with machinery seems to have the effect of making a man think anything in the way of a uniform is a badge of servility.

THE LIVERY OF THE CHAUFFEUR

It is no longer a question of donning a light or a heavy overcoat and a cap with a visor; the smart chauffeur of to-day must have a set of uniforms carefully designed for all occasions and seasons, cut by master tailors, and showing such changes, from year to year, as are noticeable in smart clothes of any kind. First of these suits is the undress livery for touring. This is trim and severe in cut and may be made of imported whipcord, tweed, or covert cloth. With it are worn a black, pigskin cap, pigskin leggings,



Box cloth, Persian lamb collar, a big box plait in the skirt to give freedom, vertical pockets, and black, bone buttons spell correctness for the footman's overcoat. Liveries from Bowe and Seligman



At the door of the smart motor stands a correct footman, the folded motor rug over his arm, and his alert eyes searching the crowds for the returning figure of the owner of the awaiting car



The trimly tailored outfit of the chauffeur must include uniforms for every occasion, cut as ordained by fashion, which at present decrees the coat of short-haired fur for extreme weather

and black or tan gloves. An undress livery of excellent design in dark gray whip-cord is shown on this page.

Overcoats for the chauffeur may be made in almost any dark color, as the color of the livery is a matter of taste. The material is box cloth, and the coat is made with an inverted box plait to give full sweep to the skirt when the chauffeur is seated. On the coat shown at the top of page 49, the collar and cuffs are of Persian lamb, but for between seasons, the coat may equally well be finished with a plain, cloth collar, or one edged with velvet, or with an inlaid velvet or full velvet collar with cuffs to match. Vertical pockets, and black, bone buttons with dull centers and polished rims are the finishing touches, which, though small, are essential to the smartness of the livery. The lining of the heavy overcoat is of imported fleece, with an interlining to give warmth without weight, so that the coat affords protection against the elements yet gives free play to the muscles of the wearer. The cap may be of black cloth with patent leather visor, or of Persian lamb, as shown in the illustration on page 49. The leggings may be of black patent leather or pigskin.

For extremely cold weather a fur coat is worn. For this, the smooth, short-haired furs are preferred, as they keep the severe outline, though there are some people who dress their men in coats and caps of shaggy, long-haired fur, which one feels would be more appropriate on a Russian sleigh in a snow-storm. The coat illustrated on page 49 is of natural hair seal which is very effective as it has rich shading and luster. With this coat, a fur cap to match may be worn, or the cap may be of cloth with a visor. The smartest coats are cut high at the neck, so that the tie is not shown and only the collar, which should be a standing one and fit close to the neck, appears above the collar of the overcoat. The boots should be laced and, of course, above reproach as to heels and general condition.

THE SECOND MAN

With the exception of a few ultra-smart women who insist upon the top boots, top hat, and all that goes to make up the conventional livery of the English footman, it is usual to dress the second man in the same livery as the chauffeur. If one is tempted to indulge in English liveries, one should employ an English footman, for he has been trained through several generations to that agile manner of springing on and off the box that gives the impression that nature endowed him with some extra springs in his heels, and he acts the part so naturally as to obviate any danger of appearing ridiculous. Closely cut hair and a clean-shaven face are the regulation for both chauffeur and footman. Though one occasionally sees a foreign chauffeur with a moustache, this has not found favor with the discriminating.

Where there is no footman, the chauffeur is expected to dismount, open the door of the car, turn back the rugs, and assist the ladies to descend from the car and to reenter it. When a call is to be made, the chauffeur should ring the bell, learn whether those upon whom the call is to be made are at home, and if they are not, leave the cards which have been given him. Some women prefer not to have the chauffeur dismount, and in this case, the door of the car is so made that the man can open it easily from his seat on the box. The first plan is the better one, however, and marks the courteous and well-trained chauffeur. When there is a footman, he, of course, opens the door, and while waiting for the return of the occupants, stands by the door of the car, with the cloth or fur rug folded over his arm, keeping an alert outlook for his mistress or master. In wet weather he holds an umbrella like that designed for the carriage, which has a thirty-two inch frame, and a ring by which it may be hung up in the garage.

It is the duty of the chauffeur to keep the car in thorough order, inside as well as out, and to make all minor repairs. It may be that the establishment has a special man to clean and repair the car, in which case the chauffeur merely runs the car. Especially is this likely to be the case when there are two chauffeurs, one for day and one for evening service.



Of martial severity is the cut of the undress uniform for touring, which is worn with cap and leggings made of black pigskin and black or tan gloves



Like chauffeur, like footman, is a general rule of livery, to which there are few exceptions among the attendants of the motor cars of the fashionable world

THE INSIDE EQUIPMENT

The care of the inside of the car is very important, for the smart woman wishes it as dainty as the inside of a jewel box. It is equipped with a complete vanity case, a tiny jeweled clock, an address book, cards, pencils, and every other convenience. It is the duty of the chauffeur or the footman, with the assistance of the maid, to keep all these in order and to see that the clock is wound, so that all may be as dainty and convenient as if the very boudoir were being used as a means of transportation.

The custom which some people have adopted from France of having a vase of flowers in the car has not met with favor among women of distinction. The idea sounds pretty, but unfortunately the custom was started by the extreme Parisian type, and exclusive women who have returned from abroad feel quite as strongly as their European sisters that it is not the correct thing to do. One exception is made in Paris, and that is the bridal carriage. It is a very pretty sight to see a car, in the early morning before some smart wedding, drawn up in front of a flower shop, while the little flower girls cover the inside of the front of the car with fragrant, white blossoms, singing the while, and dreaming of the day when their dot will be completed and a flower-decked car, the acme of bliss, shall await them.

OF LININGS AND LIVERIES

One of the most important details of a well-turned-out car is its lining. This should accord with the liveries or form a harmonious contrast. The tendency is to use light colored bedford cord or corduroy for lining the limousine or brougham. Tan always makes an effective background for gowns and will not soil even the lightest opera cloaks.

With an efficient chauffeur it is always a matter of pride to keep such a lining without a spot. This is very easily accomplished by using any odorless cleaning fluid each morning. This is applied evenly with a stiff brush and rubbed dry with white cloths. As a result the inside of the car is as immaculate as the clothes of the women who ride in it.

If the outside of the car is black, the liveries are usually of the same somber tone, but for a maroon or wine colored car, maroon liveries and a putty colored lining are favored. For a touring car, dark gray cloth makes a practical lining. Whatever its color, the lining should be unobtrusive, for otherwise it will certainly detract from the general smartness of the car.

Foot-warmers are a necessary addition to comfort in this climate. They may be neatly fitted into the bottom of the car and covered with a tan carpet. Some women are even using the fur bags like those of long ago to provide warmth, particularly at night when the thickest of rugs fails to keep the feet protected.

THE USE OF THE MONOGRAM

The marking on the outside of the door is important, and to be in good taste should be designed along most conservative lines. If the monogram is used, one must guard against making it too ornate, which is in very bad taste. Some women who like to carry the distinction of individual taste into every detail of the household, have their cars marked in the same way as their stationery and linen. This is very individual, but it behooves those who wish to carry out the idea to choose some very conventional style such as the monogram within a square, which is suitable for everything. This is an interesting subject, but as the woman who was learning to run her own car said, the other day, "You know the whole secret of running a motor well, is to know how and when to stop."



We have had transparent hat ruches of malines and feathers, and now comes one of Neapolitan straw that ripples along the edge of a tricorne of black chip. Upon the tilted side, at opposed angles, flourish two heron tufts



A Saget hat that shows one of the new and very definite tendencies in spring millinery—the side brim turned back, high and sharp. An ostrich plume stands erect at one side and another curls over the right brim



A little more than sports coat and a little less than evening wrap, yet one that will find a host of intermediate uses is this model of "velours de laine frappé" in leaf green with a sable collar and jade buttons



Mlle. Lambert of the Renaissance Theatre wears an Amélie creation of black malines shaped in front like the prow of a boat with a figurehead of outstanding aigrettes



Another picture of pretty Mlle. Lambert in a round little affair of black tagal straw, trimmed by a tall paradise, that is a veritable spraying fountain of soft, black flues

PRECOCIOUS FASHIONS FOR THE SOUTH SHOW THE HAT GOING THE WAY OF TRIMMINGS, THAT IS, SHOOTING HIGH INTO THE AIR

SEEN *in the* SHOPS

The Shops Open the Season of Transition from the Display of Winter to Summer Things by Making Semi-Summer Offerings for the Southern Wardrobe



A coat both practical and smart which shows a popular cut—a yoke, with shirring below it. Price, $39.50

EVEN as early as mid-January the shopper looks toward spring and begins to take an interest in new clothes, for the shops are constantly showing charming things, and even the coldest of weather does not prevent one from adding a summery blouse or two, or a light frock or so to the wardrobe. Especially if a southern trip is contemplated there is pleasure in choosing from the host of lovely things displayed.

The separate tub skirt shown in the middle of the group at the bottom of the page is a new model which is in no way exaggerated, although it is a new cut. The absence of exaggeration is an important point with a tub skirt, for a model that is too elaborate is not likely to launder well. This skirt may be had in the new cotton duvetyn which looks quite like its predecessors of wool and silk, in a heavy linen (which is never amiss in spite of the innovations that appear each season), or in a checked white and black linen like the one sketched below.

The blouse shown with this skirt is of washable crêpe de Chine. There is nothing in any way unusual about this model except that it is of an especially excellent quality of silk, is well-made, has long shoulders, and is shown in all colors. Such blouses as this, in either crêpe de Chine or Georgette crêpe, both of which are washable, will, to a great extent, take the place of lingerie blouses this spring and summer.

SUITABLE FOR SOUTHERN WEAR

The pretty little taffeta dress shown at the lower right of the page is another of the spring things which impel the shopper to buy long before the appointed time. It is not an extreme model but is distinctly new in design and is made of a soft quality of taffeta, for at last the American manufacturers seem to have learned the secret of making soft taffetas. The material is unrelieved by any trimming save a bit of soft net at the neck. This is a dress which can be worn under a heavy coat now, and later in the spring it will serve as a practical street frock.

An equally practical frock for a similar purpose is sketched at the left in the group at the bottom of the page. It is of serge (and although there are newer materials, there has never been a season as far back as one cares to remember when some of the best models were not developed in serge), and comes either in the well-liked dark blue, or, for southern wear, in white, or white with a black line. The frock has the fashionable fulness on either side of the skirt, a little apron front, and a pretty development of the loose, long-shouldered waist. The revers, collar, cuffs, and belt are of taffeta.

The bathing suit shown at the upper right of the page is a simple one in good taste, which will render good service in a southern wardrobe. It may be had in either black or dark blue satin or in either of these colors with a contrasting color, as in the illustration. The model sketched is in a combination of black and Empire green satin with a green tie and green buttons.

SOUTHERN COATS AND HATS

The two coats illustrated, one of them on this page and one at the upper right of page 53, are very new, and either of them is suited for southern wear with white costumes, or for later wear at a northern summer resort.



For $10.50 *may be had an excellent, satin bathing suit for the wardrobe designed for the southern season*



The smart serge frock which has its place in every wardrobe is here priced at $24.50

A tub skirt, modish without exaggeration, $9.50, *and a heavy crêpe de Chine blouse,* $5

Charmingly soft in material and charmingly pretty in style is this taffeta frock for $18.50

The black and white coat sketched at the left of this page is quite practical besides being smart, for it has an adjustable neck which makes it splendid for motoring. It comes either in a new, black-and-white checked *velours de laine,* soft and of light weight, or in a very smart chamois-and-black checked *velours de laine.* The touches of trimming on the collar and cuffs and the buttons are of black velvet. It is lined with soft, white silk. There is no more popular cut than one with a shoulder yoke and shirring below, for it is universally becoming and also gives the looseness demanded this season.

The hat shown with the coat just described is a most becoming panama with a soft brim which may be rolled to any angle. The crown is high enough for the hat to be worn low on the head. The trimming is quite a novelty this season—a simple, slightly crushed band of calfskin in the natural brown and white, which, of course, may be replaced by any other style

of band desired. The price is $10.

The coat sketched at the upper right of this page is in a new material, a distinct novelty called "golfine." The material is much like corduroy and comes in beautiful chamois, peach, rose, and tomato shades.

The coat sketched is in the lovely, yellow shade called chamois, and it is finished with a white collar and beautiful, amber buttons. Coats like this one will be seen at the winter resorts, and will be worn a great deal at seashore and mountain resorts next summer.

The hat which accompanies the coat just described is now one of the smartest of the new models that have appeared. In shape it is quite like the soft green and brown hats that men have been wearing for some time, but it is of a fine leghorn, decidedly different from the usual panamas and Milans. It may be worn low on the head, and is for this reason splendid for general sports. It is shown here trimmed with a calfskin band like the other one described, but it may, of course, be bound with any other kind of band which one may wish.

SILK BLOUSES

The crêpe de Chine blouse shown at the right in the middle of the page is also an excellent model. It is daintily hand-embroidered and is put together with hemstitching. The buttons are self-covered. This model is shown in white, pale yellow, and pink.

The second blouse is a charming model for more formal wear. It is of flesh colored chiffon cloth of excellent quality over white chiffon, and is trimmed with a band of very soft, white crêpe de Chine put on with hemstitching. The little frills are of an excellent quality of shadow lace. The waist is sheer and most becoming.

For the woman who fancies clocked stockings for street wear, comes a very satisfactory three-clocked stocking to wear with black slippers, or with white buckskin shoes for the south. These are priced at $2.75 a pair. The silk is a fairly heavy grade, and the stockings are either black or white, with black or white clockings.

DEFENSE AGAINST THE WEATHER

Quite a new protection for a pedestrian who must often face wet weather has recently been put on the market. As nearly as it can be described it is a cross between very loose, bloomer-like trousers—quite Turkish in effect—and a skirt. When worn under a coat it looks exactly like a skirt and it gives ample freedom for walking. It is made of a soft, rubberized silk, and its purpose is to protect the skirt. It buttons to a narrow belt, as shown in the sketch at the lower left of the page, and may be raised or lowered as desired. It is of very light weight and solves the difficulty of wet weather by affording perfect protection to the skirt.



Rubber bloomers—quite the most practical protection against the onslaughts of the weather. Price, $3.75

A practical, crêpe de Chine petticoat, excellent for street wear, is being offered in one of the shops. It hangs perfectly straight from the hips but is fitted in at the waist. At the bottom it has three tucks about an inch wide. This petticoat comes in street shades and in white, excellent for wear under white, wash skirts. As this heavy, durable, white silk is washable, it is an excellent purchase, for even though a dark skirt is needed for general wear, it is well to have in addition such a skirt as this, which may be tubbed when necessary. This skirt is priced at $5.75.

LITTLE PRACTICAL DEVICES

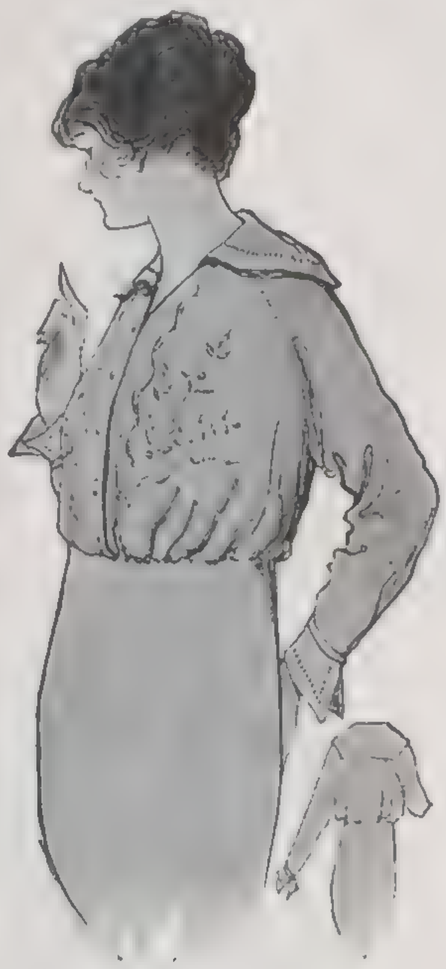
A novelty for the person who crochets is a wristlet to which is attached a loop on which may be hung the ball of cotton, silk, or wool. It is so arranged that the cotton will unwind only as needed, and so avoid the usual tangles. The whole affair is made of light weight, white metal and it sells for 25 cents.

Two practical and useful dress devices have recently been brought out. One is a garter protector which is designed to avoid annoying "runs" in stockings. Made of soft chamois, these little round protectors have a stiffened rim and a soft center. They slip over the button of the garter and bring the pliable chamois center, instead of the stiffer garter button, next to the stocking. At the top the loop narrows and is extended into a little flap in which is a small eyelet, through which the protector may be sewed to the supporters. These protectors sell, six on a card, for 25 cents.

A new-style, practical hook and eye is the second novelty. It is claimed for it that it is flat, especially easy to hook, that when in use it will hold securely, and, last, but not least, that it is invisible. The hook itself is shaped somewhat like the capital letter M and is sewed to the material in four places, so it holds very firmly without being exposed. The eyes are straight and flat, and a little wider than those generally used. In fact, they are more like a silk loop than a metal eye and yet are more secure than a loop. There is also a second style of eye which may be had for edges that meet but do not lap. These eyes are exactly like the others except that in the center they curve out a bit to take the hook. A card of twenty-four of these hooks and eyes in either of four sizes and in black or white is 10 cents.



Sheer and lovely is a blouse of flesh-colored chiffon cloth frilled in shadow lace; $7.75

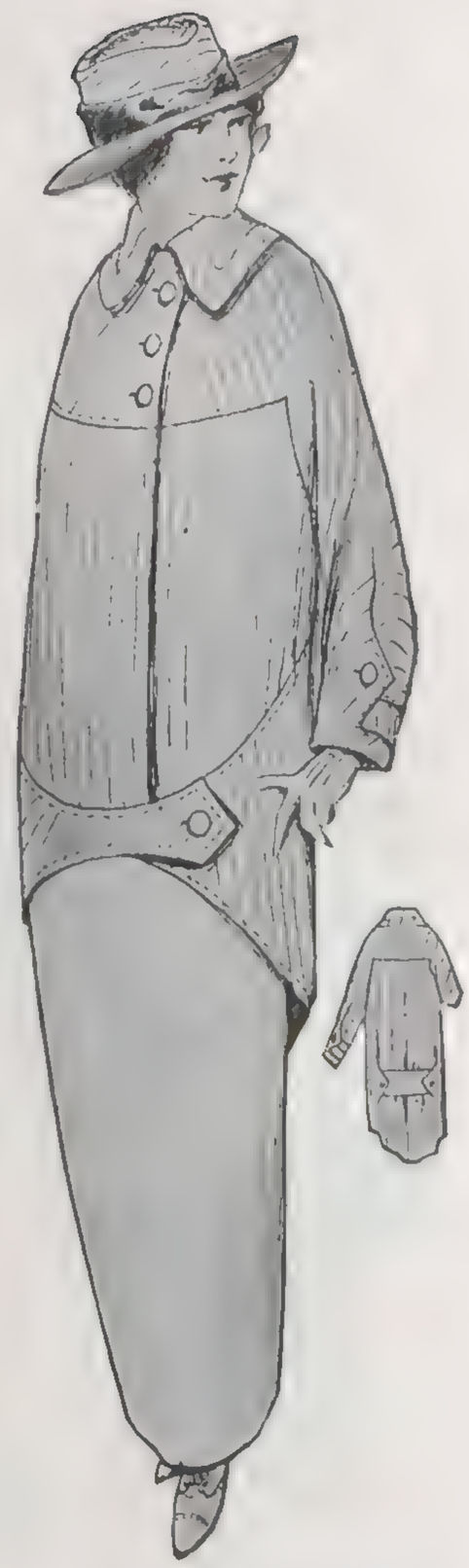


A charming blouse put together with hemstitching, and hand-embroidered. It is priced $4.95

FOR THE MEDICI COLLAR

For the Medici collars so much in vogue, there are various styles of collar boning. One of the most satisfactory styles is of a fine, silk-covered wire which is said to be rust-proof and is strong, yet pliable. A single wire runs along the base of the collar, and at two-inch intervals this wire is twisted double and extended to a height of two to four inches, as desired. A little loop is left at the top of each upstanding twist of wire by which to sew it to the collar. These wires are so fine that they are practically invisible, and so soft that the collar may be bent to any desired angle. They are sold in either black or white for 10 cents.

From all present indications Roman stripes are to be displayed in every possible guise this spring—in vests and sashes and even in more startling ways.



A coat cut on the newest lines, and in a new material which resembles corduroy, $29.50; *and a leghorn hat shaped like a man's soft hat,* $10

The sashes are already in the shops and one need not wait until spring to use them, for they are often just the thing to brighten up a dark, one-piece frock. Roman sashes are not new, one must admit, and it may be argued that they were worn last season, but this really has little bearing on the case as a sash may be many things, and this season it promises to be all of the things it ever has been before. It will probably be tied in quite a new fashion—a bow in the back quite at the lower edge of the same wide, soft girdle which was worn last season. Starting at the back, the sash will be wound softly and loosely to the front where it will cross, and then to the back to tie in a big, soft bow. This would seem to be another indication of the new fashion of fulness and trimming at the back of a frock. For a sash, may be purchased one of the lovely varieties of soft, Roman ribbon that are offered on all sides, or one of the ready-made sashes which come three and a half yards long, and eight inches wide, in a profusion of attractive colors. These sell for $3.50. The Roman ribbons are loosely woven and satin finished.

There seems to be a growing tendency toward the use of soft belts of the wonderful Persian ribbons that have multi-colored designs on gold or silver backgrounds. They are expensive, since they sell from $8.50 a yard up, but they are really an excellent purchase for they are appropriate for wear with almost any simple gown.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.

PARIS STAYS *the* HAND *of* TIME

Fashion Tells Not Time by Years but Confers Eternal Youth Upon Her Patrons—The Skirt of To-Day is That of To-Morrow, but Hat Styles Topple on the Verge of a Change



Not content with variety from day to day, Drécoll seeks it in a single costume by using three furs different each from the other

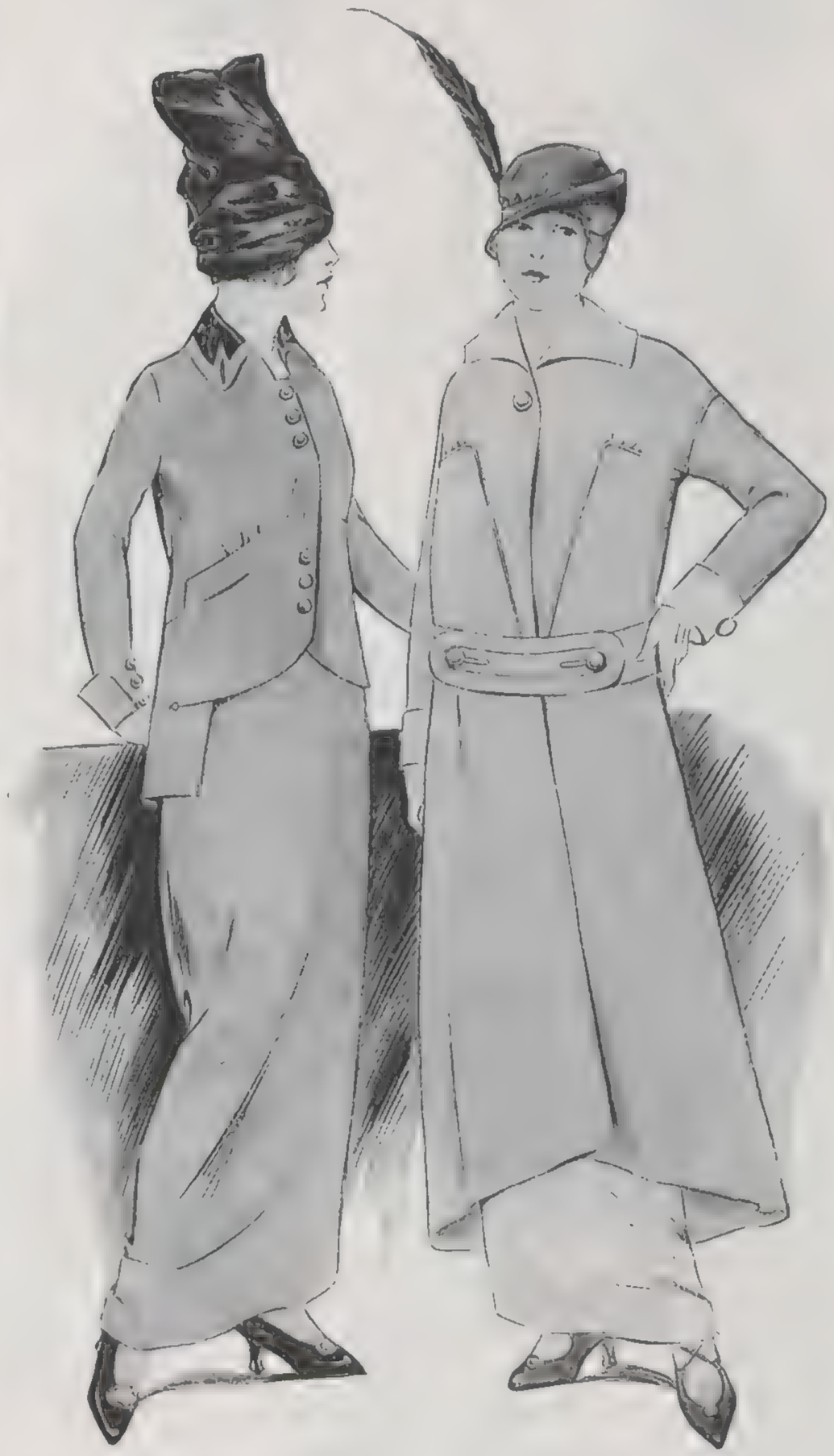
SHE was simply dressed in a frock of black satin, and under her small, black hat her face was framed with snow-white hair. She carried herself with all the dignity of sixty summers as she crossed the hall and settled down in one of the great, upholstered chairs in one of the smartest hotels of Paris. Her large, dark eyes and olive skin proclaimed her Spanish birth, and, as I sipped my demi-tasse, I fell to wondering who she was. That she was a person to be considered was evident by the way in which the *garçons* fluttered about, ready to anticipate her slightest wish.

Presently a distinguished-looking Englishman of middle age came out from lunch, bowed so low over her hand that he touched the tips of her fingers with his lips, drew up a chair near hers, and was soon in animated conversation with her. Others joined them, but the Spanish woman remained the central figure of the group.

My attention was diverted for a few minutes by an Englishwoman who appeared in the doorway clad in black velvet, lavishly trimmed with chinchilla. She, too, was on the other side of fifty and she had rather severe features and a quantity of iron-gray hair. But what caught my attention most was the fact that her skirt was slashed to the depth of twenty inches, and was lapped in such a casual way that, with every other step, it swung wide open and showed her right leg to the knee. Rather surprised that a woman of her age should wear such a very conspicuous skirt, I turned back to the dear old lady with the snowy hair—and lo, she was smoking a cigarette!

THE NEW SCHOOL

To the guests in the hotel there was nothing extraordinary either in the slashed skirt or the cigarette; both were accepted as matters of course. Had there been music I am sure that both the aristocratic Spanish woman and the proper English dame would have tangoed. The scene before me suddenly called to my mind the quaint silhouette of a Parisienne who appeared at the Auteuil races several days ago, and who, although still on the sunny side of fifty, evidently belonged to the "old school." Her waist was as slender as were the waists of twenty years ago, and I am sure that her ample skirt covered at least two ruffled petticoats. Her hat was of generous proportions, with a wide brim which rolled up and down and in and out, and was so dotted with clusters of ostrich tips, ribbon bows, and flowers that it looked like a miniature landscape. Because she refused to adopt the dress of the day, and clung to the olden ideas of what a lady should wear, she made herself more conspicuous than the freakiest of the little manikins who paraded the novelties of the day. The crowds watched her with amused smiles, murmuring, *"Tout à fait à l'ancienne—tout à fait à l'ancienne!"*



Bernard sends to meet the spring a smart suit, checked yellow and black, which has a short coat and a skirt with never a slash

By a belt drawn slightly in at the waist-line, Bernard disguises the tendency of coats toward ever increasing fulness at the hips



As voluminous as an Italian officer's cape is this one of black velvet hung by military straps from most unsoldierly shoulders

A LULL IN AFFAIRS OF FASHION

Paris modes are at a standstill. This applies not only to frocks but to hats. The only real novelty that appeared within the week was a pair of heelless cothurns which were worn by a smart Parisienne in one of the tea-rooms. They were of black velvet, devoid of ornament, and were laced with black satin ribbons. Although of generous proportions, the soles were so flexible and the wearer moved about with such grace that the effect was charming.

Quite the simplest frock that I have seen within the week was worn by the Grand Duchess Anastasia, who could give any one points in the art of dressing simply. Her frock was of navy blue serge with a turnover collar of embroidered batiste. With it she wore a small, flat-trimmed, black derby. She was lunching at the Ritz with the Duchess de La Rochefoucauld who was clad in violet velvet topped by a violet hat trimmed with violet ostrich.



Recognizing that a note of simplicity amidst the present modes is more conspicuous than much extravagance, Lanvin presents this charming "Acajou" frock



Although couturiers preserve mysterious silence anent the skirt of the future, the newest Martial et Armand model asserts that they are to remain full at the hips



Great, crystal beads that trembled like dewdrops hung from the sleeves and tunics of a shimmering chiffon frock worn at the Théâtre du Palais Royal recently

I saw Madame Wagner of Drécoll's establishment at the races wearing three kinds of fur at one time, as shown in the sketch at the left of page 54. Her frock of black satin had a black chiffon tunic bordered with black fox, below which was a second tunic of breitschwanz. Her bolero was of breitschwanz, with bands of black fox at the wrists, and her boa and muff were of silver fox. With this costume she wore a small toque of very dark blue, needle-like cock feathers. Tall, slender, and blond, she was one of the most striking figures at the recent races.

THE NEW COATS

In many of the new coats there is a tendency toward great width at the hips; many of the opera cloaks are fairly short and very wide at the bottom, and many capes are worn. The capes are usually of velvet, lined with brilliant satin. Sable wraps for either evening or day wear are often lined with scarlet velvet. At a recent race I saw the black velvet cape sketched at the upper right of page 54, which was quite as voluminous as an Italian officer's cape. It was lined with brilliant, peacock blue satin, and was worn with a white piqué waistcoat which had the modish flaring collar. It was held in place on the shoulders by velvet straps which crossed the waistcoat and buttoned around the waist, at the back.

Bernard has just fashioned a very pretty automobile coat of canary colored *velours de laine,* sketched at the lower right of page 54, which would make a most desirable addition to a wardrobe for the south. It has a loose, kimono sleeve cuffed with white ratine, and white ratine forms the rolling collar and the large, ball buttons. It is belted on the hips with *velours de laine.*



Had this turban been pushed downward a mere fraction of an inch, the sight of the wearer would have been temporarily obscured

AN UNSLASHED SKIRT

Another Bernard model (sketched at the lower left of page 54), which is intended for early spring wear, is of yellow and black *velours de laine* in the tiniest of tiny checks. Like most of the new tailored suits which are to be worn with décolleté corsages, it buttons up close to the throat. The Robespierre collar is of yellow cloth, faced with black velvet. The short skirt is not slashed.

In Martial et Armand's newest model, which is sketched in the middle at the top of the page, is shown a typical peg-top skirt. This costume is of navy blue serge, and the short coat opens over a smart waistcoat of white silk striped with black velvet. The buttons are of mother-of-pearl with centers of blue serge. Couturiers announce that short coats are to be very popular during the early spring—and while they refuse to say anything about skirts, one naturally infers that they are to continue to be full at the hips.

Madame Lanvin is showing a pretty, little afternoon frock of a rich, reddish brown velvet (sketched at the upper left of the page) which well deserves its name of "Acajou." The skirt is mounted at the waist-line with an upstanding frill, and straps of velvet embroidered in red and blue silk flowers cross the corsage and end in tassels below the girdle.

The exquisitely girlish frock (sketched at the upper right) which I saw at the Théâtre du Palais Royal a few evenings ago, also came from Lanvin's establishment. The corsage and tunic were of white chiffon trimmed with large, crystal beads which hung like dewdrops on the edge of the tunic and the short sleeves. The waist was encircled with a band of skunk, and a narrow band of the same fur hemmed the skirt.

AT THE THEATRES

"Les Deux Canards" at the Palais Royal is most amusing, and I understand that it will appear later in New York. Tristan Bernard's comedies are always a success. Some evenings ago I saw in the audience no less a personage than the Crown Princess Cécile of Germany. This very modern little princess is fond of running down to Paris incognito, and under the protecting wing of her mother, the Grand Duchess Anastasia, she makes many a trip to the French metropolis. So, with her *dame de compagnie* she occupied the box at my side, and disappeared—no one knew where—during the entr'actes. She wore a becoming frock

(*Continued on page* 106)

FAVORED AGAIN BY FASHION, THE LINGERIE GOWN APPEARS IN NEW AND MORE SOPHISTICATED GUISES



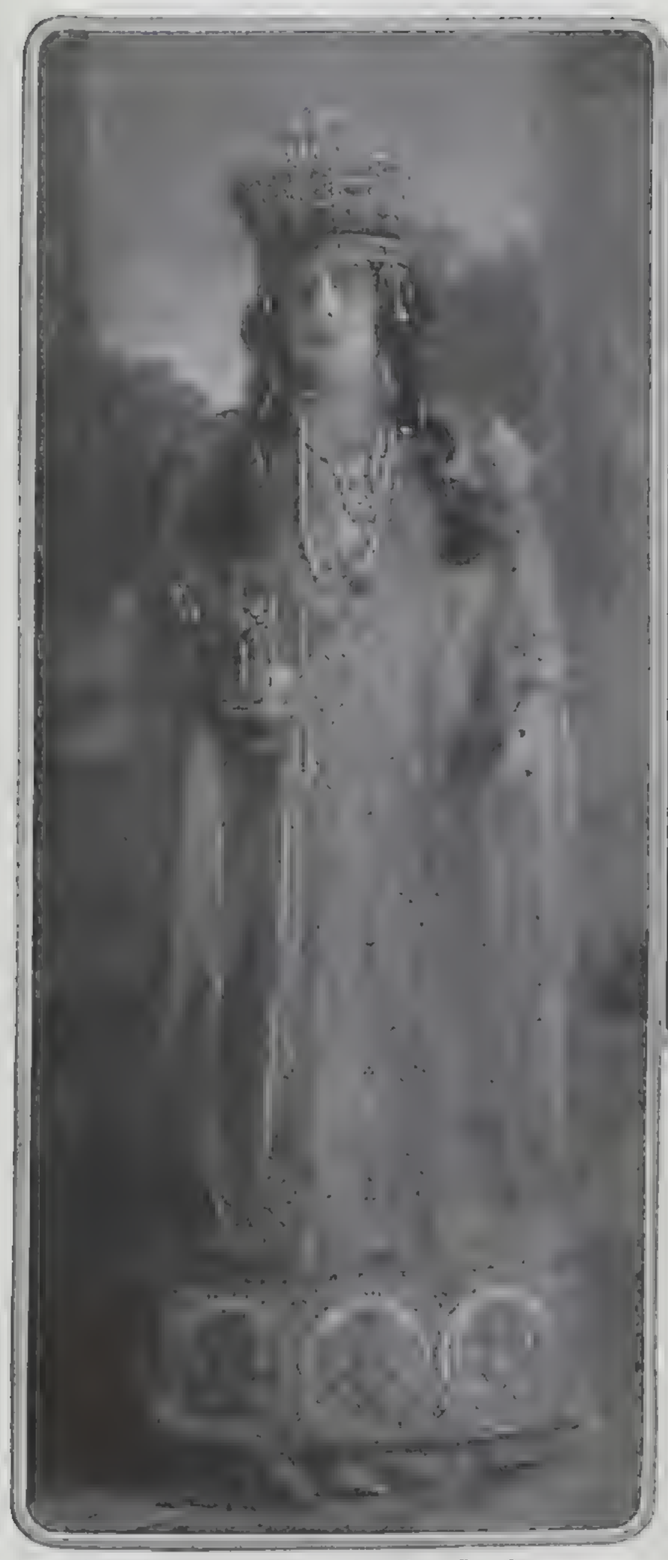
Forsaking the old ideals of lingerie dresses made more or less after a type peculiarly their own, the designer fashions a frock of cotton crêpe and net on the sophisticated lines of a silk or satin gown. From under the panel drapery of the skirt, accentuated by floss embroidery, comes a net tunic, and the bodice is draped with embroidered net. A bright-hued ribbon circles the waist and bows of color adorn the sleeves



Silken cords at neck and wrists, a long, broad sash of blue charmeuse embroidered in chenille, and two puffed tunics hold this lingerie frock into lines of the latest mode. A perfect simplicity of design displays at its full beauty the delicacy of the handkerchief linen broken at intervals with lines of drawnwork. Gowns from J. M. Gidding and Company



An embroidered design of leaves and wreaths, most ornate about the trailing, batiste skirt, grows daintier as it is applied to the tunics and the bodice. Tiny sprigs appear on the lower, ruffled tunic of net and on the net sleeves, which fall from the surplice of the waist; but the more elaborate design is repeated on the batiste of the bodice and the short peplum which at the back tops the upper tunic



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Among the early Italian frescoes arranged by Mrs. John Lavery, Lady Randolph Churchill appeared as the Empress Theodora in a mosaic at Ravenna



Copyright by E. O. Hoppé, London

Dressed in the olden costume of their country are Prince Colonna, second secretary of the Italian Legation, seated, with Lt. Count Guarigha on his left and Marquis Lamba on his right

FAMOUS PAINTINGS, GROUPED INTO PERIODS AND PERSONIFIED BY MEMBERS OF LONDON SOCIETY, WERE THE MOTIF OF THE PICTURE BALL AT ALBERT HALL



Copyright by Dover Street Studios, London

Mrs. John Lavery, the wife of the famous English painter, showed rare artistic perception in her rendering of Botticelli's personification of spring



Photograph by Topical Press, London



Copyright by Swaine, London

Lady Phillips as Mrs. Siddons (after Lawrence) in the English group organized by the Duchess of Somerset

Miss Violet Asquith, daughter of the Prime Minister, as a Fra Angelico angel, and her cousin, Miss Kathleen Tennant, as the Archangel Michael

Louise, Queen of Prussia, lived again in Mrs. Dubosc Taylor, who posed in the Victorian group directed by Lady Garvagh of Ireland



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SEEN on the STAGE

Forbes-Robertson's Interpretation of Othello Discloses the Hero of This Greatest Play in the World, Not as the Italians Have Disclosed Him, a Monster of Jealousy, but as the Victim of a Tragedy of Over-trustfulness

By CLAYTON HAMILTON

IN the graceful curtain-speech with which Sir Johnston Forbes-Robertson responded to the applause that greeted his first performance of "Othello" in America, he referred to the play as "this most wonderful of all the tragedies of all time." "Othello" is indeed the greatest play in the world; but it is only in recent years that a consensus of the best critical opinion has assigned it this ascendancy. As a study of human nature, "Othello" is perhaps surpassed by "Hamlet" and "Macbeth" and possibly by "Lear"; in sheer poetry, it is certainly surpassed by "Lear" and "Hamlet" and possibly by "Macbeth"; but it surpasses its three rivals for supremacy in perfectness of dramaturgic craftsmanship. It is the best made play that Shakespeare ever made. Dramatic criticism—as distinguished from literary criticism—of the Elizabethan drama has been developed only in the last thirty years, and it was not until this present period that "Othello" came to be appreciated as the supreme achievement of the theatre.

Alone among the tragedies of Shakespeare, "Othello" seems (not only in content, but also in technical method) to be "not of an age, but for all time." It is constructed solidly in five acts, instead of straggling through a sequence of uncounted scenes, like "Antony and Cleopatra." The story starts off with a dash, it rushes onward without interruption, and it accumulates intensity from act to act as it proceeds. No moment in the narrative is needless, none is dull. In all his other dramas —even in "Macbeth"—Shakespeare discloses a digressive and discursive mind, but in "Othello" he brought his imagination completely to a focus and held it fixed and firm. This is the only play of Shakespeare's which can be acted in the modern manner on the modern stage without cutting or rearrangement. Even by imposing upon it the needless burden of Victorian scenery, we can not halt its martial march of narrative. If Shakespeare were alive to-day and were planning this play for the contemporary stage, there is only one technical device which he would feel impelled to alter. He would, of course, remove the several constructive soliloquies in which Iago takes the audience into his confidence and expounds his villainy in words. It would not be difficult to effect this exposition by means that should be implicit instead of explicit; and, except for this one technical anachronism, the play is just as modern in its method as such a masterpiece of recent craftsmanship as Ibsen's "The Pretenders." So much can not be said for "Hamlet" or "Macbeth," in each of which the fourth act veers away from the straight current of the narrative; and "Lear," for all its sublimity of imagination, remains obviously constructed for a medieval stage.

The only reason why "Othello" is less frequently presented in the theatre than "Hamlet" or "Macbeth" is that it requires the services of two actors of equal competence. Unfortunately, in the present production, this requirement is "more honored in the breach than in the observance." It seems incredible that any actor could succeed in utterly obliterating the character of Iago; but this unprecedented accomplishment has been achieved by the present performer of the part.

The play is great enough to survive this "damned defeat" upon its "majesty and most dear life"; but at a time when so many well-trained Shakespearian actors are out of work, because no parts can be found for them in the white-slave traffic of our current melodrama, is there any adequate excuse for presenting "Othello" with no Iago in the cast of characters?

FORBES-ROBERTSON'S "OTHELLO"

BUT our immediate concern is with Forbes-Robertson's performance of the title part. He had previously acted Othello many times in England, but this was our first opportunity in America to witness his interpretation of the character. To be candid, we did not anticipate the event without misgiving. The graceful slenderness of figure, the gentle voice, the sharply chiseled profile, the intellectual temperament, the ascetic air, which had led us to associate this actor with the part of Hamlet, seemed to unsuit him for the counterfeit presentment of that mighty Moor who is every inch a general.

This problem was suggested in advance; and yet it should be confessed that such a doubt resulted merely from the wholly modern fallacy of believing that a preestablished physical fitness is required for the just interpretation of a character. It is one of the manias of our modern stage to choose actors by their bodies instead of by their brains. Shakespeare wrote the parts of Hamlet and Othello for the same actor —Richard Burbage. Why should they not be represented by the same actor to-day? We know that Burbage was fat; we infer, from the work that Shakespeare put upon him, that he must have had a large voice; but beyond these two details we can not guess what manner of man he was.



Miss Iris Hawkins, playing with dainty bravado the hero of the fairy fantasy, "Hop o' My Thumb"



Miss Alice Brady in Mr. Eyre's first play, a Christmas story called "The Things that Count"



Photograph by the Gainsborough Studios, London

Gertrude Elliott, who so charmingly plays the capricious, wilful Portia to her husband's Shylock

It is only recently that we have come to weigh our actors as we weigh our pugilists. Edmund Kean was a great Othello; but he was a very small man—so small that, when he played King Lear, he was incapable of carrying the dead Cordelia and had to drag her on to the stage by the scruff of the neck. Garrick, likewise, was a little man—a plump little man, as we know from Fielding's famous commentary on his Hamlet. It was therefore utterly unfair to prejudge Forbes-Robertson's Othello adversely because so exquisite an actor was not endowed with the physique of a football player.

What Forbes-Robertson showed us was an interpretation of the part which goes far toward rehabilitating the almost lost conception of the author. Tomasso Salvini was so great an actor that, though he performed this character improperly, he succeeded in substituting his own conception for the poet's in the popular imagination. The dominant note of Salvini's performance was an impetuous fierceness. In the later acts, he unleashed himself as a tremendous savage, accumulating horrors upon horror's head. This rendition has been imitated, in more recent years, by Ermete Novelli, who plays Othello as if he were a figure in some Sicilian peasant play. Novelli's death-scene is a minutely realistic study of the wheezy gasping of a gigantic brigand who has cut his throat, but it is utterly out of keeping with the simple pathos of Shakespeare's final line, "I kissed thee ere I killed thee."

THE ITALIAN TRADITION

The chief virtue of Forbes-Robertson's performance is that he has rescued us from the tradition which has been imposed upon the play in recent years by Salvini and his followers. He gives us an Othello that is more nearly in accord with the conception of the poet. In order, therefore, to appreciate this histrionic contribution, we must ask ourselves once more what sort of man Othello really is.

It has been commonly assumed that the theme of this tragedy is jealousy. It is nothing of the sort. The theme of "Othello" is the tragedy of over-trustfulness, and jealousy is only one of half a hundred particular means that might have been chosen by the author to betray the over-trustful hero into error. Othello speaks the utter truth when he describes himself as "one not easily jealous but, being wrought, perplexed in the extreme." Perplexity—not fierceness—is the clue to his behavior in the last two acts.

Like many men of extraordinary physical powers (we find the type repeated often among our pugilists and football players), Othello is a man of great heart and simple mind. He is—if the phrase may be employed with no implication of indignity—an overgrown boy. He is naturally noble, and—being utterly devoid of that sophistication which arises from the disenchantment of experience—he believes that everybody is as honest as himself. As Iago says, at the end of the first act, "The Moor is of a free and open nature, that thinks men honest that but seem to be so." He believes in women, and all his faith is focussed in the devotion of Desdemona. But he also believes in men, and when his honest Iago assails him with apparent proofs of Desdemona's perfidy, he can not reconcile them with the evidences of her innocence. Therefore he grows "perplexed in the extreme"; and the terrible fourth act reveals him tossing as a ship disanchored amid a sea whose surging he can not understand. He kills his wife, not in a passion of jealous vengeance, but as a solemn and pathetic sacrifice to his lost faith in the essential goodness of the things that are. In all of these perplexities of spirit, Othello remains a gentleman—that is to say, a gentle man. He is always simple, always noble, always dignified. He is not ruined by his lack of faith in Desdemona, but by his excess of faith in Iago. He is destroyed by his constitutional inability to understand that other men may be less honest than himself.

In this essential point, which has been missed by the Italian tragedians, inheres the pathos of the play. Jealousy is a form of madness, and this strong and simple man goes mad because he can not understand the machinations of a cold and calculating villain like Iago. His emotional responsiveness can not contend against the scheming of a disassociated intellect. A great heart can not hold its own against a heartless brain. This point is the essential of the tragedy, and it may be bodied forth by any actor who has the heart to feel it, regardless of his size, his weight, his appearance, or his age. This point has been appreciated by Forbes-Robertson; and, in consequence, his performance of Othello is a great one, despite those preliminary misgivings which his apparent physical limitations suggested to the critic. He has set before us a living image of a noble nature ruined by perplexity. For the malignant savagery of the Othello of Salvini, he has substituted a more touching delineation of pathetic disenchantment.



Photo from Mishkin Studio

Thing of shreds and patches that "Rachel" was, it dwarfed even the extraordinary talent of Bertha Kalich to a proficiency merely technically admirable. After a short New York run, Mme. Kalich took the play on the road

ELOCUTION AT ITS BEST

Dignity is the dominant note of Forbes-Robertson's first act. This Othello feels himself to be so simply in the right that he is unaffected by the diatribes of Brabantio. His address to the senators of Venice is delivered with a noble eloquence—an eloquence that was a "foregone conclusion" in the case of this perfect elocutionist. The early scenes in Cyprus charm us with the ingratiating quality of Othello's love for Desdemona. Here is a man whose perfect faith in human nature has been centered in one perfect woman. The tumultuous ending of the second act accentuates his dignity. The beautiful voice of this beautiful actor brings tears into the eyes at the solemn line, "Cassio, I love thee; but never more be officer of mine." Here, for the first time, the faith of this great believer in humanity is shaken by an object of his trust, and the pathos of the incident is deepened by the fact that his simple indignation is entirely misplaced.

In the third act, Othello is signing letters at a table when Iago initiates the subtle dialogue beginning, "My noble lord ———." Othello listens, inadvertently at first, and then unwillingly, to the suggestions of this man whom he has always trusted. Later, in the second duologue of this marvelous third act, Forbes-Robertson shows us a simple person who has lost his anchorage in actuality, rather than a ruffian aroused. He seizes his Iago by the throat, and even seeks to stab him, with a distracted dagger that falls harmless from his hands; but this violence seems more the result of perplexity than of any natural ferocity.

Othello is still amazed by this perplexity throughout the fourth act. He still loves Desdemona absolutely, but he has not intellect enough to reconcile this love with his lost faith in the purity of women. Against the dictates of his heart, his nobility of nature exhorts him to prepare his solemn sacrifice to the god of all he once believed in.

A SPIRITUAL TRAGEDY

It is with this religious solemnity that Othello slays his wife in the deepest scene of his unwitting abnegation of actuality. He appears to us not as a savage animal made fierce by jealousy, but as an imaginative Abraham lifting his sacrificial knife over the dearest of his kindred. This solemnity of conception accentuates the anguish of Othello's disillusionment. In his final speech, Forbes-Robertson reattains that dignity of bearing and of utterance which he had exhibited in the first act, in his oration to the senators of Venice. At the phrase, "And say besides—," his right hand is loftily uplifted, and it is with a sudden surprise that it descends to that death-stroke which is the fitting consummation of the tragedy.

This summary review can scarcely give an adequate suggestion of the dignity, the simplicity, the graciousness, the beauty, of this masterly interpretation of the tragedy of over-trustfulness. Many actors (both in the literal and in the figurative sense) have made more noise in their depiction of Othello, but it is doubtful if any actor has more nearly approximated the pathos of Shakespeare's exhibition of the terrible annihilation of a great believer in mankind. Forbes-Robertson's performance of Othello is far superior to his interpretation of Shylock, and must be set beside his Hamlet as one of the most beautiful pieces of acting on the contemporary English-speaking stage.

"THE CASSILIS ENGAGEMENT"

GREAT praise should be accorded to the beneficent activity of the Stage Society of New York. The purpose of this organization is to afford its members an opportunity to see many modern plays which are noted for their literary excellence, but which are not likely to be presented in the commercial theatres of New York. The Society is made up mainly of eminent citizens who have had no previous association with the stage; but its performances are set forth with a full observance of the fact that the theatre is a serious institution that is not to be toyed with. Each play is given twice. On Sunday night it is performed privately, before an audience composed entirely of the members of the Society and their friends; and on Monday afternoon it is repeated publicly, so that every one who cares about the theatre may have an opportunity to see it. The proceeds of the public matinée are donated to the Actors' Fund.

On December 14 and 15 at the Lyceum Theatre, the Stage Society presented "The Cassilis Engagement," by the late St. John Hankin. Hankin's plays have been published in America and are fairly well known among readers who are seriously interested in the contemporary drama; but this was the first time that any of them had been acted in this country. Hankin was a disciple of that New Realism which has recently arisen in the British drama; and though his work is lacking in that virility which was demonstrated, in his all-too-brief career, by the late and deeply lamented Stanley Houghton, it demonstrates a similar exactitude of observation of the intimate details of human nature.

The four acts of "The Cassilis Engagement" are set in the country house of one of the leading families of Leicestershire. Young Geoffry Cassilis has got himself engaged to a pretty and somewhat vulgar girl in London, who is encumbered with a horrifying mother whose departed husband was a noted bookmaker. The county families are scandalized; and Mrs. Cassilis, who knows and loves her son, subtly decides to kill the engagement with kindness. She invites both the girl and her shocking mother to the country, and keep them there for many days. With most exquisite graciousness she permits the girl to experience the doleful daily round of county life as it is lived by the best families, until this cockney lover of cabarets and taxicabs is bored into rebellion. Unable to endure the insidious besiegement of respectability, the girl, upon her own initiative, breaks off the engagement; and the subtle Mrs. Cassilis gently smiles over the rescue of her son.

This comedy exhibits an unusual gift for intimate reality of characterization, and a pleasant talent for natural and simple and sometimes witty dialogue; but the plot is utterly lacking in that cumulative intensification of interest which is the mark of the born dramatist. The entire story is set before us in the first act; and each of the succeeding acts merely repeats the narrative material of its predecessors. "The Cassilis Engagement" is not so much a four-act play as four one-act plays in which the same theme is discussed by the same characters. For this reason it can not be called a good play, and it may safely be asserted that it would not succeed in the commercial theatre. We are, therefore, all the more indebted to the Stage Society of New York for having afforded us an opportunity in which to see it.

WHO'S WHO *on the* RIVIERA

The Aristocracy of Brains, Blood, and Fashion, Finds in the Riviera a Promised Land of Perfect Climate, Sport at Its Best and Wickedest, and Society Intimately Cosmopolitan

THE chief charm of the Riviera is its air of being a big house party with every room filled. It is certainly the opposite of grandiose, and if one expects to find the glorious scenery and luxuriant vegetation of California and southern Florida repeated there, a disappointment is in store. Indeed, the charm of the Riviera as compared with that of American winter resorts is like the charm of conservatory flowers as compared with that of wild flowers.

Everything is bound closely together on the Riviera, being linked by proximity and mutual interests. There is Nice with its carnivals and its thousands of hotels and pensions. It is there that the troublesome and rocky river, the Var, comes tumbling in from the mountains of Switzerland and makes possible a delightful automobile road which follows it from its mouth, where it empties into the Mediterranean, away up past Grenoble, into the green hills of Savoie, and on to Aix-les-Bains. This automobile drive sometimes becomes choked up with snow in the dead of winter, but early in the spring it is opened.

THE SOCIAL LIFE OF NICE

As for its social life, Nice boasts opera and some good classical concerts. At Monte Carlo such amusements are at their best, of course, for the obvious reason that the money to support such luxuries is there and is used with a generous hand. But for those who prefer not to be in a place where gambling is the passion of life, Nice is more delightful. The carnival season at Nice begins about ten days before Lent, and the social season is at its height from the beginning of Lent to Easter. There is a preponderance of smart English people on the Riviera until near Easter, but many of them go back to England for this festival time. Of Germans, there is always a large contingent; however, this may be said as well of Italians, Spaniards, Russians (these are many, and they are great gamblers), South Americans, and Americans.

Between Nice and Cannes there is the ancient, fortified town of Cagnes set high on a precipitous rock. Artists of every kind love Cagnes, and Charpentier, the composer of "Louise" and "Julien," has winter quarters there. In fact, much of his later work has been consummated along the sunny borders of the Mediterranean, under the shadow of the great rocks at Cagnes. Grasse, famous for its manufacture of perfume, lies cradled at the foot of the Alps, back and beyond Nice. Its fields of roses, white lilies, and climbing heliotrope are celebrated the world over.



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L. Tresca, Paris

The Grand Duke and Duchess Cyril of Russia on the steps of their villa at Cannes, where they lead a home life of ideal simplicity. Because of the Czar's well-known prejudice against divorce, their town establishment is in Paris, not in Russia. The Grand Duchess was formerly the wife of Ernest Louis, Grand Duke of Hesse

VILLAS OF CANNES

Not far from Nice there is St. Raphaël, which with its wonderful layers of green and red stones, beautiful scenery, and excellent links is really a sort of earthly paradise for the smart golfer. The Duchess of Marlborough, who is a fervent golfer and plays often with her two sons, has spent several winters at St. Raphaël.

Near St. Raphaël lies Cannes with its large cottage colony of Russian grand dukes and English nobility. The Grand Duke and Grand Duchess Cyril of Russia have a villa at Cannes. Here their simple home life with their two children includes frequent informal jaunts such as a trip to Nice or Monte Carlo on the electric tram-line, instead of by carriage or motor. Both the duke and duchess are golf enthusiasts, and, in fact, are fond of all the out-of-door life which is so abundantly and attractively available about Cannes.

The Grand Duchess of Russia, mother of the Crown Princess of Germany, also has a large residence at Cannes, but it is at her cozy villa at Ézy that she entertains her most intimate house parties.

Among the many noted persons who live for at least a part of the time at Cannes is Maurice Maeterlinck. At his picturesque villa, "Les Abeilles," this celebrated author has written some of his most delightful books such as "The Life of the Bee," "Treasures of the Humble," and "The Intelligence of the Flowers." In his home, almost hidden away in the mountains, he, with his wife, Georgette Leblanc, the well-known actress, lives life as he chooses. M. Maeterlinck, as his writings so intimately indicate, has an unusual fondness for the great out-of-doors, and his Cannes costume is one which openly declares his intention of living in the open. Equipped with high-topped boots he is ready alike for his early morning ride, and for his long tramps in the mountains. M. Maeterlinck's ever-present companion and friend is a white bulldog which follows him about daily on his rides and tramps, and is inseparable from him



The postman brings M. Maurice Maeterlinck forth from his secluded villa, "Les Abeilles," near Cannes, clad for a ride or for one of his long, mountain tramps



On the right, standing in front of Ciro's at Monte Carlo, is Prince Alexander of Battenberg, brother of the Queen of Spain, with Mr. Alexander Granville



Just leaving Ciro's, the smart restaurant, are, from left to right, Prince de Salm-Salm, Countess Schönborn, a famous beauty, and Count Schönborn



The king of Sweden, a frequent visitor to Monte Carlo, and his secretary at the Hôtel de Paris

Lady Curzon of England seen on the Hôtel de Paris steps at Monte Carlo

Duke d'Oporto, uncle of ex-King Manuel of Portugal, at Monte Carlo



The Baroness de Vaughan, morganatic wife of the late King Leopold of Belgium, at Monte Carlo

with the throng of merry-makers who attend the carnivals and the gay masked balls of Nice, or to go farther back into the foothills, as Maeterlinck has done, and there live the quiet and simple life of an Arcadian peasant.

Mr. and Mrs. Williamson, the well-known writers of automobile love romances, have created for themselves an ideal retreat near Menton, above Cap Martin. Their place is called "La Pausa," and consists of a very American bungalow built high on an almost inaccessible point in the mountain fastnesses. There was some method in this bit of madness, so it is said, for Mr. and Mrs. Williamson are so very popular socially on the Riviera that they found themselves so beset by friends when they had their romantic chalet, "Les Pins," on Cap Martin, that they had no time left in which to work. Hence the change to a location to which nothing less daring than a mountain goat dares to follow them.

Since the days when the unfortunate ex-Empress Elizabeth of Austria chose it as her abiding place on the Riviera, Cap Martin has been inhabited by a very quiet and exclusive colony, with the venerable Empress Eugénie, who comes regularly each season for a stay at her villa, as the head of the social régime. An attractive tea-room has anchored itself on a rocky point of the cape, and has become a popular rendezvous for persons who like to take a carriage drive over from Monte Carlo or Menton.

even when the famous author dines with a friend at a Nice restaurant.

CAP MARTIN

There are any number of writers and artists who have villas nestled down among the flowers, foliage, and tropical plants of the Riviera. In fact, from Marseilles to Menton the railway passes through an unbroken line of palm gardens filled with gorgeous, blooming flowers, and dotted with villas.

Especially does the Riviera appeal to the temperamental because there one has only to choose the kind of life which pleases most at the moment, to mingle

MONTE CARLO

Perhaps the most effective way to view Monte Carlo for the first time is from

(*Continued on page* 100)



Set against the rocky promontory of the "Tête de Chien," high above Monte Carlo, is the palace of the Prince of Monaco



Of all slippers the most universally becoming is the daintily pointed one of black satin, ornamented with a rhinestone buckle and set upon a high heel



A boot of white buckskin, high laced and with a rubber heel, for sports or walking. It combines smartness with perfect comfort and strong support



Below a black evening gown, slipper sides of black-and-white ribbed silk overlaid on toe and upper heel with patent leather, supply an effective contrast

SHOES FOR THE SOUTH THAT MAKE GOOD SENSE

BEAUTIFUL, AND BEFORE ALL ELSE CONSULT OCCASION



Above a small rhinestone buckle a double frill of ribbon and lace seems to harmonize a black satin toe with a brocaded back through the eyelets of which cothurn ribbons slip





A variation of the usual tango lacing and a small rhinestone buckle give novelty to this slipper of contrasting satins, which may be made to match the color of the dancing frock



The low, white buckskin shoe with a medium French heel and a self-covered buckle is in daily demand during the southern sojourn. The shoes shown here from J. & J. Slater



Suggesting outdoor sports in every sensible line, this mannish oxford of tan leather and white buckskin, soled with rubber, is smartest when worn with tan stockings



For afternoon gowns has been devised this pretty model of white leather combined with bronze kid or patent leather stitched in white, with a buckle of either a dull bronze, or jet

THE VOGUE PATTERN SERVICE

Frocks for the South Assume Refreshingly Light Materials in Models Little Changed—The Style of Motor Coats Changes with the Style of Cars

THE evolution of the motor coat has kept pace with the development of motor cars. From the rough-and-ready garment first used in open cars has been evolved a series of more or less practical coats, which almost reach impracticability in some of the limousine wraps of this season, which are made of soft velours trimmed by fur. Three models are shown here, each good, and each for a different purpose.

For the southland, there will be no radical change in the models, but a refreshing difference in the materials. For the sake of contrast, if nothing else, white is always used, though it is constantly combined with colors, and frequently with dark fur. The wrap No. 2455/2, and the suit Nos. 2386/2-2387/2, if developed in white corduroy or velours, would be particularly smart. For gowns such as Nos. 2439/2, 2440/2, and 2432-2-2433/2, heavy, white silk crêpe will be used with skunk. For morning wear white cotton crêpe will be desirable.



No. 2455/2

But one seam, and that on the shoulder, is used in this draped wrap, which can be well imitated, only if as well cut

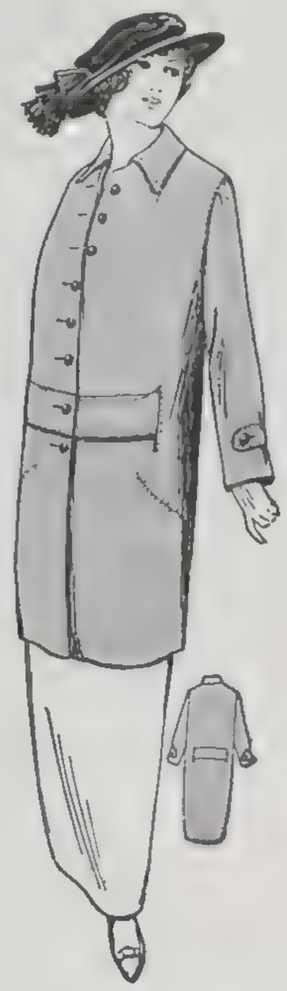


Nos. 2386/2-2387/2

For the south, make of white corduroy with skunk collar



No. 2368/2



No. 2414/2



No. 2225/2

The motor coat now has many variations: the first model may be of duvetyn to wear in a limousine; the second of tweed or homespun for an open car in the country; the third of wool velours for either town or country



Nos. 2336/2-2337/2

Clever combination of drapery and tunic for an evening gown of rose charmeuse and lace with a blue girdle



Nos. 2437/2-2438/2

White crepe with chiffon vest for informal evening wear



Nos. 2432/2-2433/2

Smart velvet and cloth model in which the tunic is given with waist pattern



Nos. 2356/2-2357/2



Nos. 2439/2-2440/2



Nos. 2371/2-2372/2



Nos. 2441/2-2442/2

Afternoon gown for green velvet which combines length of line with a short tunic

Patterns for the designs shown on this page are priced 50 cents each for waist, jacket, or skirt, except Nos. 2455/2, 2368/2, 2414/2, and 2225/2, which are $1. Sizes, 34 to 40, and 22 to 28. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2461/2. *Sizes, 2 to 8 years*

The smock of the Russian peasant evolved into a practical but smart, linen garment for a very small boy

THE tendency in children's clothes to-day is to keep them simple but to overcome the commonplace. So from the Russian peasant has been borrowed a smock—a practical garment which may be made of linen or denim in a becoming and serviceable color for the playtime. David Copperfield, the poor, unhappy child of Dickens's imagination, has set the style for a play-suit for the modern English and American children. This, No. 2460/2, may have the waist made of linen or chambray and the trousers of serge, either in dark blue or brown, relieved by a collar of white and a tie of black. Another variation of this suit is No. 2459/2, in which the waist shows the kimono sleeve and a frill trimming. The other garments show equally novel tendencies.



No. 2463/2

A layette of nine pieces for baby's first short clothes in the six months or one year size is 50 cents complete

Sizes, 6 months and 1 year

The wee baby's christening robe, shown on the left, combines Valenciennes lace with hand-embroidery and tucking



No. 2459/2. *Sizes, 2 to 8 years*

Originality and utility form a happy combination in this small boy's suit which may be made of serge or linen



No. 2182/2

Sizes, 2 to 6 years

White lawn prettily smocked, and trimmed by colored linen



No. 2191/2

Infant size

Patterns on this page are priced 50 cents each except the layette, which consists of nine pieces in the six months or one year size for 50 cents. Sizes are stated under cuts. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



No. 2071/2

Sizes, 2 to 6 years

These practical rompers are daintified by hand-embroidery



No. 2460/2. *Sizes, 2 to 8 years*

Something new and something good for kindergarten



No. 2254/2. *Sizes, 4 to 10 years*

The kimono sleeve and the waistless lines are worn by great and small



No. 2252/2

Sizes, 4 to 8 years

Blue or brown corduroy would suit this kimono model, trimmed by metal buttons and a tiny collar of fur



No. 2256/2. *Sizes, 2 to 12 years*

The daytime dress of the little Japanese for the American child's bedtime



No. 2462/2. *Sizes, 2 to 12 years*

The practical, without the obvious, in a tweed coat



Técla Pearls,
Sapphires, Emeralds and
Rubies are wonderful scientific
reproductions, possessing the
identical lustre, colour, and weight
of natural gems. They are mounted
with genuine diamonds only
in platinum and gold settings
of great artistic beauty
and individuality.

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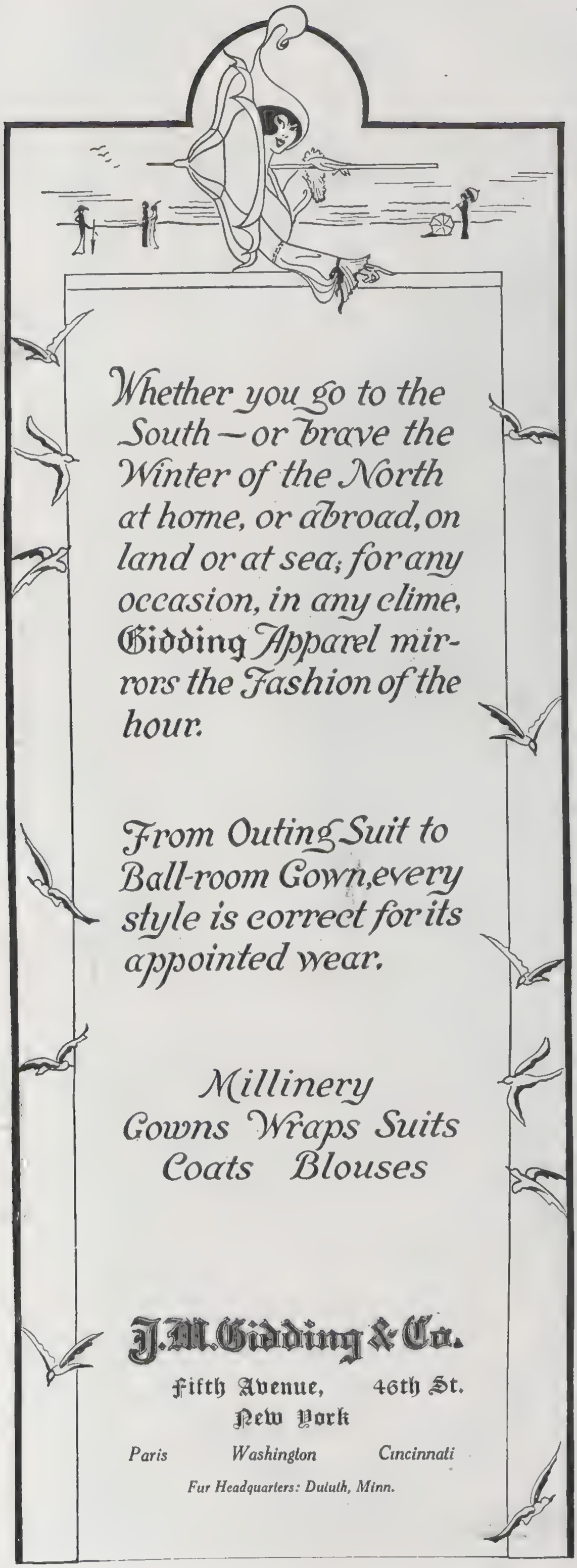
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SMART FASHIONS *for* LIMITED INCOMES

(*Continued from page* 43)

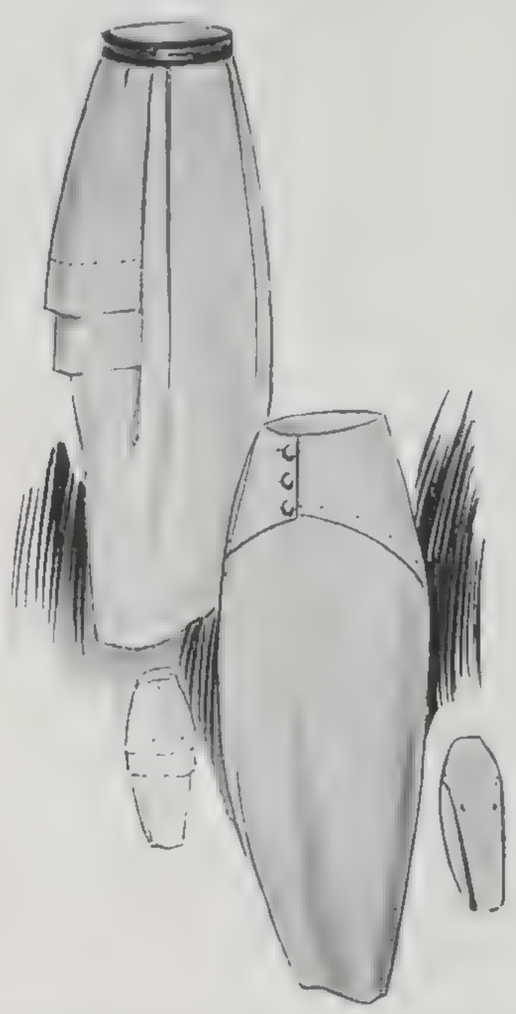
is ideal, and it is equally good for one-piece gowns. The coat and skirt in the fifth sketch on page 43 are duvetyn in a chamois shade. The finish of this particular piece is soft, but without the deep nap of the material we have formerly known by the name of duvetyn. There is another copy of this material, however, in cotton that has a delightfully soft surface. It comes in various shades, and one of mauve is quite perfect. It costs $1.45 a yard, but is 44 inches wide, so that it cuts to good advantage. The suit in the illustration takes from Paquin its idea of repeating the flare of the coat in the tunic of the waist. Many of the coats in these materials are not lined at all, others are made over white, or matching china silk. Cotton duvetyn possesses the advantage of not mussing easily and, though an unpretentious material, has a decided air of distinction.

TRIG SPORTS COATS

Summer sports coats have abandoned the exaggerated belt that last year threatened their existence among women of taste, and a trig, little garment like that in the drawing at the top of this page is the sort that is to be worn. A green cotton ratine of the newest weave offers a good material for such a coat, and the collar and cuffs may be made of cream colored ratine. The belt is of chamois in the natural color. White tennis coats made after this model are very pretty in a velour-finished duvetyn, and a cap of the same fabric is particularly becoming and useful.

THE SEPARATE SKIRT

Readers of this column have been advised many times to have for the summer at least one separate skirt that does not require constant laundering. Few materials have proved better for this purpose than black and white checked cheviot, but this year we have an admirable new material to consider, a cotton cheviot in Scotch plaids, which is wonderfully smart and effective. Its colorings are always good. One piece with a very dark green and black background has a plaid in a lighter green; another is of browns and yellows; and there are gayer ones which show a good deal of red. The usefulness of such a skirt on damp days at the seashore, when white takes on an uncomfortably chilly look, is not hard to imagine. New designs are shown in the second illustration. The upper one is especially good because its double tunic is modified by a front plait that prevents any shortening of the figure; and the lower one, because of its sloping hip-line. Either of these will make up well in the plaid cheviots, the cost of which, for a 40-inch width, is $1.55 a yard.



In the perishable southern wardrobe the odd skirt of cloth is the indispensable, rainy-day friend



Completed by a cap to match, this year's sports coat seeks that desirable effect—perfect "fitness" to occasion

BRAINS IN LIEU OF MONEY

If the woman of small income will plan every expenditure carefully, she will eventually work out a science of her own which will enable her to be well dressed for a minimum sum of money, but this can be accomplished only with the help of a well-thought-out system. Just at this season, when the first of the summer gowns and hats are being shown, let her guard her purse-strings carefully. Later on she can profit by reductions. On the other hand, there are some things that can be bought now as reasonably, or more reasonably, than later. This is, as every one knows, the season of the year when underclothes are reduced, and is, therefore, the proper time to invest in them. Many materials for summer blouses and tunic skirts may also be purchased now, for they are not reduced until so late that they are useless for the coming season.

By keeping track of the sales of gowns at the smart dressmakers' it is possible, with very little difficulty, to pick up something, left over from the first winter assortment, that will do splendidly for street wear during the early spring—that is, it is possible for those who know how to choose things well. There are plenty of materials that are suitable for spring as well as winter—bedford cord, for instance, crêpe, and supple satin. Such gowns are to be had at the most exclusive places for as little as $75, and some of them for much less. The woman, therefore, who needs to take thought of things financial, should consider not only why, what, and where she buys, but, almost above all,—when.

Notable in the GIMBEL White Sale

Lingerie, Negligees, Silk Petticoats, Corsets



A—PRINCESS SLIP, $3. A new Empire style, with quite straight lines; fine nainsook, trimmed with blind embroidery, lace and ribbon.

B—CREPE DE CHINE NIGHTGOWN, $6.75. Copy of a charming French style; simply trimmed with narrow bandings of white; also white trimmed with pink; finished with French knots and hemstitching.

C—FRENCH VEST CHEMISE, $3. Fine nainsook, beautifully hand embroidered, edged with lace; ribbon shoulder straps.

D—"LA MARKETTE" CORSET, $2.50. A new model in coutil with very low bust and long hips—giving straight lines.

E—ENVELOPE CHEMISE, $2. Crêpe de Chine, trimmed with lace edging; ribbon and lace shoulder straps.

F—"LA MARKETTE" CORSET, $4.50. A model that gives the natural (corsetless) figure; pink or white brocade.

G—CREPE DE CHINE NEGLIGEE, $12.50. Effectively hand embroidered and hand scalloped; fine ruffles of shadow lace around its short sleeves. Pink, lavender, light blue.

H—CREPE DE CHINE PETTICOAT, $5.50. Simply trimmed with a wide insertion of shadow lace, under which wide ribbon is run, finished with flat bow and chiffon flowers.

I—CREPE DE CHINE COMBINATION, $5.50. Princess style, with knickerbockers; finished with lace and ribbon; pink and white.

J—"LA MARKETTE" CORSET, $6.50. Especially designed for medium and rather large figures. Heavy quality of white coutil.

K—CREPE DE CHINE UNDERBODICE, $3. A new style with yoke and very short sleeves of lace; pink and white.

L—CREPE DE CHINE PETTICOAT, $4.95. Trimmed with wide pleating of net, shadow lace and ribbon; pink and white.

M—CREPE DE CHINE NEGLIGEE, $27.50. Empire style, with skirt finely box-plaited all around; coatee of chiffon beautifully embroidered; chiffon girdle of a contrasting color; pink, blue, lavender.

OUR
Mid-Winter Catalogue
containing Illustrations of other White Sale specials, will be sent upon request.

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New Store to be Opened in Cleveland, Ohio, on or about March 4, 1914.

NOBLESSE OBLIGE

Philanthropic Loan Societies Designed to Liberate the Salaried Employee from the Toils of the Loan Shark

NOT long ago a frail, refined-looking man sought the manager of The Chattel Loan Society, the first philanthropic loan society to be established in New York, and inquired with pathetic eagerness as to whether the society could help to extricate him from the difficulties incurred through patronizing a loan shark establishment.

His story of domestic tragedy was soon told. He was a tutor and for several years he had maintained a simple but comfortable home with the help of his two wage-earning daughters. However, their combined income was only sufficient to pay the ordinary living expenses, and the sudden illness of one of the daughters had necessitated a prompt operation and hospital care, to meet the expense of which the father had been compelled to negotiate a loan of $200. During the subsequent six months he had paid more than one hundred per cent of the loan and yet it was being claimed that he was still in debt. The Chattel Loan Society instructed him as to his legal rights, and he was aided in his efforts to free himself from the extortionate demands of his oppressor.

THE CHATTEL LOAN SOCIETY

The Chattel Loan Society is designed to meet just such a short loan as the one needed in the case described. All loans, principal, and interest, advanced by the society must be returned within ten months of the time they are made, and on all loans a stipulated, monthly payment must be made. For example, the monthly payments on a $200 loan—supposing, of course, that the personal property of the applicant warrants the loan—would range from $24 the first month, to $20.40 on the tenth and final month. Under the rate allowed such a society by the banking laws of New York, the total interest on the loan would be $24, which is a very different matter from the $200 to $2,000 interest that the loan shark has been in the habit of charging on a loan of the same amount. The object of the Chattel Loan Society in limiting the amount of any one loan to $200, restricting the period of the loan to ten months, and requiring a monthly return upon both principal and interest, is designed to discourage the habit of borrowing, and to develop a spirit of thrift.

STATISTICS OF 1909

The General Manager of the Society, Mr. R. R. Stevens, is an earnest student of sociology, and he has an unusual opportunity to observe the need that exists in the community for such tide-over service as the society renders to self-respecting persons of small means. His clients include professional men and women and wage-earners of every class, who in their need of temporary, financial assistance are glad to call upon what is veritably a People's Bank.

According to reliable statistics of 1909 there were in Greater New York at that time three hundred money lenders who did an aggregate, annual business of $20,000,000. The many thousand victims to whom they charged an interest rate of from one hundred to one thousand per cent. on loans were drawn from municipal employees and clerks engaged in mercantile, financial, and industrial organizations. When a victim is once in his power, the usurer sees to it by every kind of false device of which his evil imagination is capable that he becomes more and more involved. The trump card which employers play into the hands of such establishments is to make the rule that any employee found dealing with a money lender shall lose his position. This drastic rule leaves the borrower wholly at the mercy of the usurer.

IMPORTANT LAWS

Existing laws having failed to relieve the intolerable conditions created by the demand of the poor and the greed of the money lenders, organized philanthropy has undertaken a crusade in behalf of the victimized. In New York the Sage Foundation investigated the matter carefully and then made the employers' rule of discharging the borrowing clerk the first object of attack. No laws were enacted to compel the employers to rescind such rules, but they were reasoned with by tactful representatives of the Foundation, who laid before them the facts in certain cases where employees had been compelled to meet sudden calls for surgical operations, funeral expenses, or other exigent, domestic demands and had borrowed a few hundred dollars from money lenders. At the end of five years a single loan of $300 had cost one borrower $1,400, and the usurer claimed that the man was still $1,000 in debt. The presentation of hundreds of such cases influenced a large number of employers to abrogate the rule of discharge at once, and others are doing likewise.

THE CONSTERNATION OF THE LOAN SHARK

This has caused great consternation among the loan sharks, as they have found that their victims can now defy them, and that in many cases employers are eager and willing to aid their employees. After freeing the victims to this extent the philanthropists who undertook reform in such matters set about arranging some system by which to meet the requirements of the whole class of salaried borrowers. Remedial loan associations were organized all over the country, and in 1909 they federated. Prominent men in more than twenty cities have organized divisions of this society for the purpose of making loans on personal property at the lowest interest possible.



GRAND LARCENY

Even the Ancients borrowed from those before them.

All authors borrow from one another. They steal each others' ideas as gypsies steal children, and then disfigure them to make them pass for their own

Our English factories have robbed Europe of her choicest models, but the larceny has been put to such good use that it has become a social virtue.

The individual who steals good ideas, at least deserves credit for not having stolen bad ones.



A Sewing Box masquerading as a tiny suit-case; a striking example of how CROSS makes Novelty share equal parts with Utility. Red, Green, Blue, Purple Morocco; Gilt Trimmings; Silk Lined. $7.00



"The Devil's Prayer Book," chronicling the ups and downs of Fortune and her daughter Misfortune, with rules for novice and expert. Bound in Morocco, Red, Green and Blue; CROSS' most popular Bridge Set. $7.00



A lady's costume is like an orchestra. One piece may cause discord and spoil the effect. This black moire silk bag harmonizes with every costume. Velvet Covered Frame; Velvet Ribbon Handles with Silver Plated Slides; Mirror Attached to White Silk Lining; Change Purse to Match Lining. The "Last Word" in Bag Fashions. Illustrations of Monograms on request. $14.50

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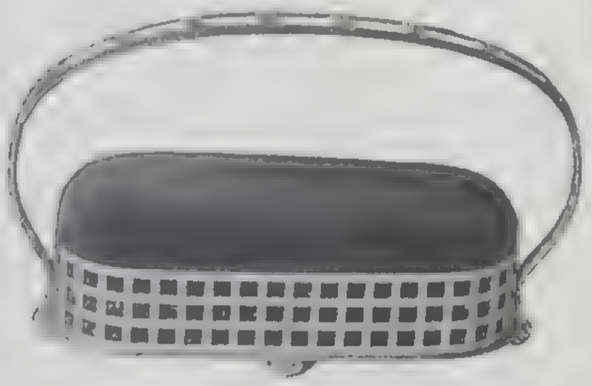


As you rip, so shall you sew. This miniature stand is designed for the hasty "stitch in time" which always occurs just as you are complimenting yourself on your faultless array. Made of Nickel; Thimble and Button Drawer, Scissors, Black and White Spools; Velvet Cushions in Purple, Green, Blue, Rose, Orange. $5.25

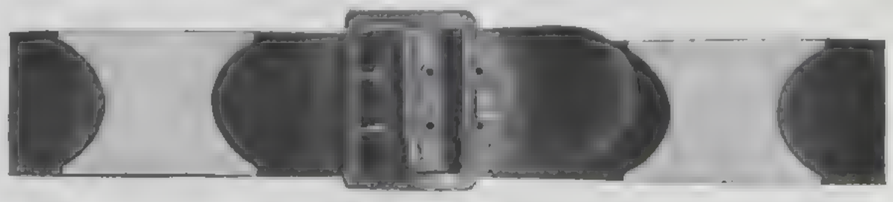


This apparently simple article leads a double life. As illustrated it is a jewel case; omit the tray and it becomes an attractive Vanity shopping case. Red, Green, Blue and Purple Morocco; Gilt Trimmings; 5 x 4 in. $3.75
Glazed Morocco, Green, Purple, Brown. $4.75

Of late, Hatpins have been a good deal in the public eye. In behalf of suffering humanity we offer this Hatpin Stand as an acceptable substitute. Nickel; Green, Blue, Purple, Rose, Orange Velvet Cushion. $2.25



Some women dress well to please men; some to annoy other women. Whichever way you lean, whatever strain you place upon it, the CROSS Belt always meets its obligations. White Kid; Black Patent Leather Inserts; White Moire Silk Lined; 2½ Inches Deep; Effective with Costume or Coat. $4.50





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Where a simple, safe, noiseless, luxurious equipage is desired that every member of the family can drive and enjoy to the utmost—

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Photograph by Baron de Meyer

Miss Elsie de Wolfe, author of "The House in Good Taste," in her garden at the Villa Trianon, Versailles

WHAT THEY READ

THIS is the age of autobiography. Never before have so many men and women, while still living, been moved to tell their own story in public. Hitherto, autobiographies have ordinarily come to us after the death of the chroniclers—sometimes many years after. In our own political history we have had too little autobiography, whether of contemporaries or of dead-and-gone, public men. Benton and Blaine, while still living, both gave us a good deal of self in their narratives of political incidents during their public service. We have much of the true Thomas Jefferson in his works published after his death, and the invaluable "Diary of John Quincy Adams" is a precious possession. Of course, no man ever tells the whole truth about himself, and few diaries left to remote posterity are as frank as that of Mr. Pepys. We are always trying to conceal ourselves from ourselves, and when we write to the public concerning our own acts and character, we consciously or unconsciously endeavor to place both in the best possible light. This very attempt, of course, is a species of self-revelation, for such is the irony of fate that even the words with which we seek to conceal our nakedness from a censorious world are transparent to all but the most friendly eyes. It was inevitable that a time like this, when newspapers and periodicals are filled with matter intended to sate the public taste for facts as to the lives of men and women removed from the common lot by either very good or very bad fortune, should have called forth much autobiographic detail. What is so delightful as talking about oneself, especially when one can talk without submitting to awkward cross-examination? Autobiography is the most luxurious form of egotistical self-indulgence, and the humor of such records lies in the fact that crafty self-concealment is as revelatory as the frankest babbling. In such an age as this it was almost inevitable that Theodore Roosevelt, even had his career never passed beyond the phase of the Rough Rider, should have pleased himself—and the public—by writing an autobiography.

THEODORE ROOSEVELT: AN AUTOBIOGRAPHY, with illustrations, is one of the many narratives that have been written of a life yet, let us hope, far from finished, and up to this time of singular distinction and interest. There has been no more problematical character in American politics than Theodore Roosevelt, and whether we regard this volume as truly an *apologia pro vita sua,* a natural and proper response to widespread interest for an authoritative account of a public career that the author believes essentially closed, or merely as a "feeler" to ascertain what are the possibilities as to his "coming back," it must be accepted as a noteworthy book. Theodore Roosevelt has received from the American people more of what men of high emprise most value than any other public character now living, and there are some millions of his fellow countrymen who believe

(*Continued on page 72*)



Special for January

INFANTS' LINGERIE PILLOW CASE, with down-filled Pillow covered with China silk in pink or blue; complete at $1.75

LINEN TEA CLOTH, displaying a combination of English embroidery with hand-made Cluny and Italian Filet laces. Size, 36 x 36 inches, at $12.50

LINEN DRESSER SCARF, trimmed with linen Torchon lace, at $1.25

SATIN-FINISH BEDSPREAD, with scalloped edges, at $3.60
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WHITE BLANKETS, border in pink or blue, per pair, $6.00

TABLE CLOTH of heavy double Satin damask; size, 2 x 2 yards, at $4.25
" 2 x 2½ " " $5.25

DINNER NAPKINS to match Table Cloth, size, 26 x 26 inches; per dozen, $5.00

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THIS Model of Mme. Sara's Suede Dancing Corset is "Skin fitting" and the perfection of corset pliability. Gives to the figure the contours of the "Debutante Slouch." Colors, Pink and White. Price $15.00.

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WHAT THEY READ

(*Continued from page 70*)

that he has paid the debt ten times over. This autobiography will not quiet discussion as to the debatable points of the man's career and character, and while his more ardent admirers will probably accept the view of both enforced in his pages, many others will come to the book in a highly critical mood, and not a few will read into it all their doubts and disbeliefs. As to these afflicted with the genuine Rooseveltophobia, they are perhaps as ill-fitted to judge the record sanely as the true Rooseveltophiles. All but the professional haters of the man, however, must acknowledge that we have here recorded a childhood and a home life, whether of the boy or the man, singularly sweet, pure, and charming. As ranchman, hunter, author, youthful politician, and soldier, Mr. Roosevelt appears here, as he would appear in the hands of any honest chronicler—eager, tireless, egotistical, and a mixture of the political idealist and the practical politician. Later, the career is thickset with incidents touching which men will perhaps differ for the rest of Mr. Roosevelt's lifetime and possibly for many years thereafter.

Only the thick-and-thin Rooseveltophile can read the "foreword" to this volume without feeling that it fully bears out the oft-repeated accusation of intense egotism. When construed in the light of many passages in the text, this preface seems to indicate beyond a shadow of doubt that Mr. Roosevelt regards himself as "combining certain sets of qualities, which separately are common enough, and alas, useless enough." His book seems directed towards proving him the man of his foreword, the "idealist" with "practical efficiency," the "lover of peace" who is not "short-sighted, timid, nor lazy," the man of "courage," who is not "of evil temper or bad character," one of those "strong and daring men who with wisdom love peace, but who love righteousness more than peace," one of those who "develop all the virtues that have the state for their sphere," but who have back of such gifts and graces "the strong and tender virtues of a family life based on the love of the one man for the one woman, and of their joyous and fearless acceptance of their common obligation to the children that are theirs."

In the light of this extraordinary foreword, which contains, by the way, the best writing that the author is capable of, Mr. Roosevelt recounts in detail the controverted points of his astonishing career. It would take too long to examine all of these matters, his relations with certain party leaders whom he found useful while he professed a strong dissent from their views and acts, his dealings with the puppet state of Panama, his attitude towards the new control of the Tennessee Coal and Iron Company, and many other concerns. The matter of his self-denying ordinance after his election as President in 1904 deserves, however, a moment's examination, because, taken in connection with his nomination for the Presidency in 1912 it admirably illustrates acts and habits of mind likely to be long the subjects of debate. He said on learning of his election in 1904, "The wise custom which limits the President to two terms regards the substance and not the form, and under no circumstances will I be a candidate for or accept another nomination." Taken in their obvious sense, these words seemed to most straight-minded men to mean that Mr. Roosevelt then and there renounced forever any further ambition touching the Presidency. It appears, however, from what Mr. Roosevelt now says, in effect, that while he did change his mind between November, 1904, and the summer of 1912, the words of renunciation just quoted should be construed with a mental reservation to be expressed in some such addendum as "until after I shall have been four years in political retirement," though he denies having consciously made such mental reservation. Mr. Roosevelt apparently believes that he has presented a convincing case in his discussion of this matter, but it is doubtful if his presentation will change the mind of a single person who has accepted the facts even as they appear in this volume.

Mr. Roosevelt has made a vastly interesting book, much of it engagingly written, though no critical reader can call his style excellent or even highly effective. Of creative humor Mr. Roosevelt has little, but he is too human a creature, too broadly sympathetic, not to appreciate humor in others, and humor of situation, and his book bristles with evidence of such appreciation. (New York: The Macmillan Company, $2.50.)

ART IN THE HOUSE

THE HOUSE IN GOOD TASTE, by ELSIE DE WOLFE, sets forth the author's views as a professional house decorator, touching the ethics of her profession. Sensitive folk these days are a little shy of the word "simplicity," as applied to American house decoration; it savors so much of cant in an age when the costliest, showiest, and most elaborate dwellings are often praised for possessing that virtue. Miss de Wolfe's profession flourishes upon the expenditure of the rich, but, nevertheless, the dominant note of her large and beautiful volume really is to be found in this much abused word, "simplicity." She would create the house in good taste by strictest regard for harmony, restraint, and adaptation to use. Her house must be livable, whether it be a genuinely inexpensive cottage, or the palace of a multimillionaire. She cries out against overornamentation, against the drawing-room that is also a curiosity shop, and against cheap imitations of lace curtains when simple, white Swiss muslin may be had. Materials may be as rich as one will, if only suitable to the place they occupy, but, cheap or costly, materials, furnishing, and all the accessories of the house must tend toward harmony, must minister, not to mere show, but to the comfort and convenience of those who are to inhabit the shelter provided. Starting with this theory, Miss de Wolfe discusses the various rooms of the house, the very important matter of lighting—until recently so little studied—the pitfalls of antique furniture, and, in a final chapter, such matters as clocks, stoves, and indoor fountains. As to the grounds of the house, she leaves that subject to the landscape architect. The half-hundred illustrations of the volume, beautifully reproduced photographs of actual rooms and furniture, are distinguished for the fashion in which they enforce the doctrine of the text. (New York: The Century Company $2.50 net; postage, 20 cents.)

STAFFORDSHIRE POTTERY AND ITS HISTORY, by JOSIAH C. WEDGWOOD, M.P., C.C., is that rare thing in modern books, a labor of love. Mr. Wedgwood is a direct descendant of several famous potters of the same name, and is himself a master-potter. His book, bound in the familiar blue with white decoration, tells with loving care and suitable minutiæ the story of the potter's industry in North Staffordshire. From a mere peasant industry with an output that appears crude to-day, the works in the "Potteries," as the five potter's towns of North Staffordshire are called, have grown to a huge industry, with large capital, and thousands of workfolk. Nothing in the book is more valuable than its discussion of the rise of trades

(*Continued on page 74*)

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WHAT THEY READ

(*Continued from page 72*)

unionism, and the value of remedial legislation. Potter's asthma has been almost stamped out by salutary law and practise, and lead poisoning has greatly dwindled. The book is printed on fine paper with wide margins, and illustrated with many portraits of master-potters and pictures of notable ware. Appendices furnish statistical tables of the industry. (New York: McBride, Nast & Co., $3.25 net; postage, 20 cents.)

SAMPLERS AND TAPESTRY EMBROIDERIES, by MARCUS B. HUISH, LL.B., is the second edition of a work originally issued at a much larger price, and this edition is enriched by the mention of several American samplers not before noticed by the author. All of us who recall those quaint old alphabets in faded silk, worked by our great aunts, or family folk of earlier date, will find this carefully prepared volume, with its interesting text and its beautifully reproduced illustrations, a delightful and significant thing. The book covers a variety of subjects within a somewhat narrow range of domestic art, and it is redolent of a past when good little girls in pantalettes patiently copied verses into their painfully neat blankbooks, and stitched away at their needlework in the time that the children of to-day give to outdoor sports or fancy dancing. The illustrations, whether in black and white or in colors, can not be too highly praised for beauty of execution, and the whole book, inside and out, is a delight to the eye. (New York: Longmans, Green & Co., $3.25 net.)

NOVELS OF THE MOMENT

THE CUSTOM OF THE COUNTRY, by EDITH WHARTON, takes that lady into somewhat new and strange fields, and proves her of wider range than she has hitherto shown herself. Her western upstarts and their friends in that past which they have left behind in the city of Apex to live their glittering life of social climbing in New York, are done with brilliant realism, and are effectively contrasted with the elegant and conservative circle of old New Yorkers into which they are thrown by a youthful poet's almost incomprehensible passion for the dreadful Undine. This young lady is as repulsive a creation as American fiction, old or new, can boast. Indeed, her career of social conquest on two continents, a career promoted by the freest and boldest use of divorce, which is "the custom of the country," would hardly be accepted from hands less deft than those of Mrs. Wharton. About the only thing to be respected in Undine's character is her intermittent loyalty to the blackguard from whom she was first divorced. The whole gallery of minor characters, and indeed all other characters in the book, pale before the full-length, minutely detailed, and blatantly colored portrait of the hideous Undine. Nevertheless the gallery is a very full one, and many of the portraits thus outdazzled, prove upon close inspection to have been done with meticulous fidelity. The manicure is admirable, and so are the parents of Undine, while her first husband, afterward her third, is notable as an attempt in a field unfamiliar to the very competent limner. "The Custom of the Country" will rank as one of the author's most brilliant and elaborate performances. (New York: Charles Scribner's Sons, $1.35 net.)

THE PASSIONATE FRIENDS, A NOVEL, by H. G. WELLS, hardly justifies its subtitle, since the book is far less a novel than a social and political tract. It has, however, a strongly romantic interest, and the youthful love of the autobiographic narrator is pictured with singular sweetness and purity. Although the tale is one of adultery, it is one of much besides, and there is not an indelicate word, any more than there is an indelicate scene. Mr. Wells also has the art to make his social and political philosophy interesting if not convincing. The abhorrent thought of Mary that she could make with the man able to give her vast wealth and a distinguished position a bargain that she should be wife and no wife, and her further thought that she could retain her old lover in a sort of platonic relation, would have been used by no one with less grotesquely warped and essentially unwholesome notions of human relations than Mr. Wells. Most readers who do not share the author's philosophy will feel that his engaging book contributes little towards the solution of the social problems long vexing the world, but the reader will be the better rather than the worse for facing those problems. As to the characters in "The Passionate Friends," except, indeed, Mary, they soon sink to be mere inanimate puppets, chiefly the mouthpieces of the author's philosophy, or rather marionettes shaken and jingled now and then in the midst of the author's declamation. It is seldom, however, that Mr. Wells has hit a happier style than he exhibits in the higher moments of this interesting volume. (New York: Harper & Brothers, $1.35 net.)

THE DARK FLOWER, by JOHN GALSWORTHY, tells the story of Mark Lennon's unhappy loves. For him, love is the dark flower with the intoxicating perfume, the flower that brings joy and torture, but never permanent happiness. Mark is one of those men with the dangerous gift of pleasing women, but unlike many such, he is by nature loyal, and not first of all, or in any large measure, a sensualist. A woman nearly twice his age betrays him into his first love, herself betrayed by the charm of his youthful presence, after she has found her husband coldly indifferent and a contemner of women. That love, innocent of gross fulfilment, is driven out by a passing fancy for a girl of his own age, or near it, and later, in the full freshness of his young manhood comes the one great passion of his life. Here again the object of his passion is a mismated, married woman, and again the passion ends, this time in tragedy, without the unhappy wife's final act of infidelity. At forty-seven, after years of placid marriage with the girl who had put to flight that earliest, illicit passion, Lennon finds himself, always a connoisseur of love, hankering after the things that belong to youth, and ready for the temptation presented by a girl nearly thirty years his junior. Again he turns his lips from the cup so temptingly offered, and this time confesses his infatuation to his faithful and forgiving wife, thus averting an imminent tragedy. Such is the story that Mr. Galsworthy tells, with even more than his accustomed charm of style and subtlety of analysis. Since Mr. Galsworthy has more than once championed the claims of passion over mere matrimonial bonds, one is tempted to ask whether he would have us wish that Lennon had completely yielded to his first and last passions. It would be easy for those who know men and women to forgive the youth for yielding to the unhappy temptress of twice his age, but fortunately there are few men who would not feel that Lennon's acceptance of all that was offered to him, a man of near fifty, by a girl of less than twenty, the daughter of a schoolmate, would have been the act of an unmitigated blackguard. Some will question whether a man, so much a connoisseur of love as Lennon, could have

(*Continued on page 76*)

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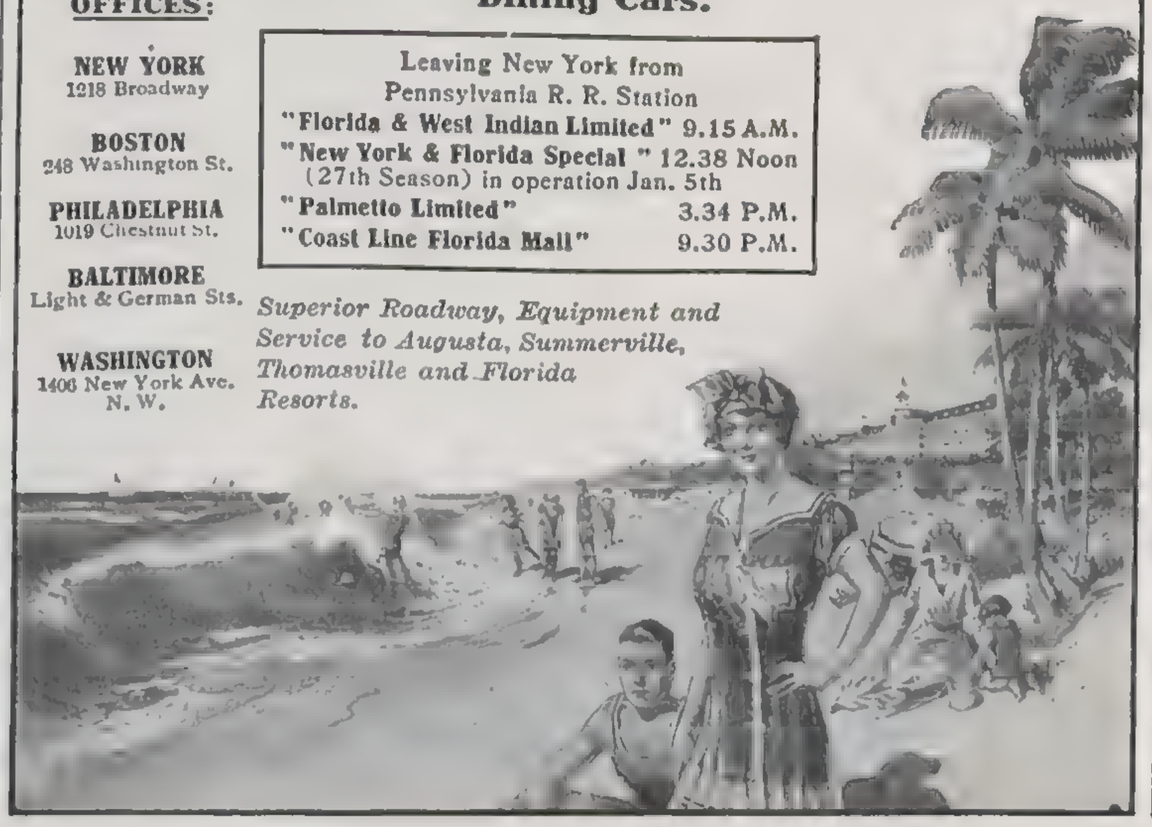
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WHAT THEY READ

(*Continued from page 74*)

remained the idealist he is pictured. He would, it must seem to many, either have sunk into a sensualist, or acquired somewhere a sensitive and sturdy loyalty, quick to take alarm in the presence of temptation. (New York: Charles Scribner's Sons, $1.35 net.)

BENDISH, A STUDY IN PRODIGALITY, by MAURICE HEWLETT, should be called less a novel than the thing its subtitle indicates, the presentation of a single character, and that in only a brief portion of his career. Taking audacious liberty with literary and political history, Mr. Hewlett has given us in Bendish a study of Lord Byron, who died in 1824 at the age of 36, but who here appears reincarnated at the age of twenty-something in 1830. Mr. Hewlett's prodigal is Byron the poseur, the young aristocrat playing the demagogue, the brilliant and audacious youth satirizing his elders good, bad, and indifferent; Byron, the lady-killer; Byron, the man who "woke up one morning and found himself famous." Many of the characters in a previous book reappear here: the Duke of Devises, Gervase Poore and the lady with whom he eloped, and Tom Moore. To this group are added Rogers, the "banker-poet," two lawyers, father and son, and a young woman who loves Bendish but marries his friend and solicitor. There is a great deal of very clever writing here, and some of the letters by eminent hands are done with a fine effect of faithfulness to individual style, but when so much is admitted Bendish must be set down as one of Mr. Hewlett's least satisfactory performances, the more so, besides, that he is again obsessed by the style of George Meredith, which he reproduces with an effect of artificiality and affectation that most readers will find irritating. Fiction in the style of the "Imaginary Conversations" will hardly please anybody. (New York: Charles Scribner's Sons, $1.35 net.)

A CHANGED MAN, THE WAITING SUPPER, AND OTHER TALES, CONCLUDING WITH THE ROMANTIC ADVENTURES OF A MILKMAID, by THOMAS HARDY, brings together some of that rare master's old stories, mostly in minor key, but written with his accustomed truth to life as he sees it, and that sureness of touch and quiet restraint so characteristic of his style. The longest of the stories, "The Romantic Adventures of a Milkmaid," is almost a novelette. "A Tryst at an Ancient Earthwork" will be recalled by some as having appeared about a quarter of a century ago, as a syndicate story in several American newspapers. Mr. Hardy excels in night scenes, and this story has night for its time, and a marvelous Brito-Roman ruin for its place. Most of the women in these tales have dead-and-gone love-affairs from which they have recovered, and instead of which they have taken on new loves. The general motif is far different from that in "A Group of Noble Dames" or in "Life's Little Ironies." It seems a pity that we could not have a general selection of Mr. Hardy's greatest short stories in a single volume, which should certainly contain that masterpiece, "The Three Strangers," and a few stories from each of the collections above named. This is a tall and handsome volume, worthy of the set to which it belongs. (New York: Harper & Brothers, $1.35 net.)

THE GARDEN WITHOUT WALLS, by CONINGSBY DAWSON, takes nearly 500 pages to tell of the hero's adventures in love-making. Two women engage his affections, or more accurately, one woman engages his affections, and because there is a bar between her and him, he deliberately permits another to enthrall his senses. Still another woman loves him without his suspecting it, and when she makes confession, the fact has for him only a retrospective interest. An idealistic devotion to the woman he can not marry holds him faithful even when yielding to the temptations of the flesh, and the story closes with the temptress fleeing him, and his heart still turning to the other woman, who has also fled him. The extreme length of the story and some few of its minor incidents give it somewhat the air of the mid-century, English novel. It is markedly episodic, and one of the cleverest episodes is the hero's strange, night ride about Paris, a very different kind of ride from that of Madame Bovary, though perhaps Mr. Dawson unconsciously owes something to Flaubert. (New York: Henry Holt and Company, $1.35 net.)

YOUTH WILL BE SERVED, by DOLF WYLLARDE, is one of the author's characteristic stories of a woman who plays with fire, and escapes the worst consequences of this dangerous sport chiefly because she is a loving and loyal mother. There are the usual dramatis personæ of Dolf Wyllarde's risky little world, and their sayings and doings are presented with the author's accustomed skill. (New York: John Lane Company, $1.30 net.)

THE MAN BETWEEN, by WALTER ARCHER FROST, is a highly sensational story of what purports to be the frightful havoc wrought by an African witch doctor's curse. The scene is alternately London and South Africa, and the "Man Between" of the title rôle is the character scheduled to die of the curse just before the American victim of a squalid conspiracy to extort money must also die. The tale is told with good effect, and the love story that makes part of it will hold the reader's interest. (New York: Doubleday, Page & Company, $1.25 net.)

THE WHITE THREAD, by ROBERT HALIFAX, deals with insanity and degeneracy without being offensive, and has most entertaining and moving passages. Tillie, the slum girl, seems to write and back-speak too well for her origin, as do most of her slum associates, but she is a creature of golden heart. As to her friends of the better educated sort, Alice and Victor are admirably done, and the more dramatic moments in the lives of these two are presented with a truth and power that must reach any intelligent and appreciative reader. Tillie's own struggles, and her generous self-sacrifice in accordance with her imperative mothering instinct is a thing to make any man or woman the better for the reading. (New York: Frederick A. Stokes Company, $1.25 net; postage, 12 cents.)

HIS FATHER'S WIFE, by J. E. PATTERSON, reads like the attempt of a man intimately acquainted with the population and topography of a small, local area to embody the life of the place in fiction. The tale, by reason of the author's too great preoccupation with things other than the dramatic development of his story, lags a good deal in the movement towards the pretty well foreseen dénouement. Mr. Patterson's people and scenery are real enough, but one waits in vain for the dramatic moments that should interest and thrill the reader. As a matter of fact, the author has an excellent situation ready to hand, but he fritters his strength in developing too many subordinate motifs while the main story is really ended some time before the book closes. (New York: The Macmillan Company, $1.35 net.)

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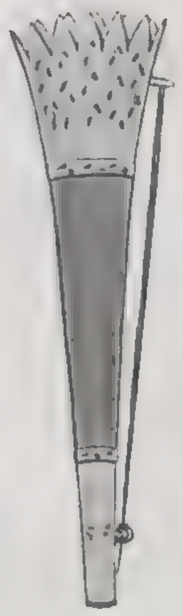
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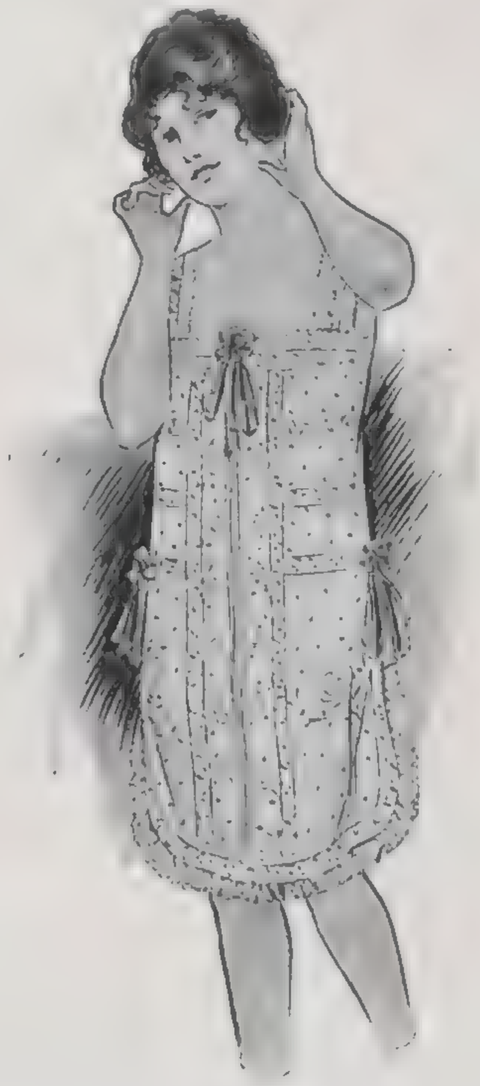
A bijou as pretty as the flower it holds

FRENCHWOMEN, who like all that is most feminine, have been very slow in accepting the masculine pajamas, and even when they do, it is in some such ultra-feminized guise as the pair illustrated on the right of this page. They are of yellow satin lined throughout with thin silk, and caught in at the ankles like Turkish trousers. Frogs and pockets there are on the coat, which is somewhat different in cut from its prototype, and the shawl collar and deep cuffs are of black satin. They cost 98 francs, and the shop where they are obtained will make them up in any color, or combination of colors that may be desired.

In a street near the Opéra, where there are a great many lingerie shops, was seen the chemise sketched at the bottom of the page. It is of nainsook, worked in French hand-embroidery and trimmed with lace insertions. It is very short, like all smart chemises, and shaped like an apron back and front, with a narrow frill at the bottom and sides which are held together with pink ribbon bows. It is priced at 35 francs.

THE KIMONO STILL REIGNS

For 59 francs an embroidered, silk kimono with Japanese sleeves can be purchased. Such kimonos are lined throughout with silk, have the customary padding at the bottom, and are unsashed. They are embroidered from neck to hem in a conventional design of clusters of wistaria. Similar kimonos embroidered in flamingos instead of wistaria blossoms sell for 80 francs. The kimonos just described come in a great variety of colors and are wonderfully dainty in pale blue, rose, mauve, or yellow silk with self-tone embroidery and lining. They are very pretty, also, when lined and embroidered in a color which contrasts with the material. One especially attractive model of thin, white silk is lined and banded at the neck with cerise silk and embroidered in cerise flamingos. A pale pink kimono is charming lined, banded, and embroidered in either cerise, black, or old-gold colored silk.



Two aprons of hand-embroidery and lace caught together by ribbons make a smart chemise

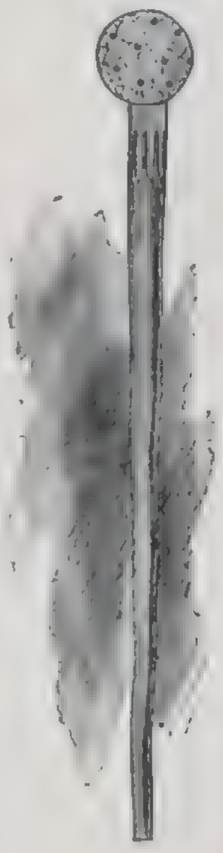


Frenchwomen refuse to accept the pajama in all its pristine masculine severity

FANCIES OF THE JEWELERS

A well-known jeweler on the rue de la Paix is showing a practical flower holder, one and three quarters inches long, to wear on the corsage. It is made of chiseled gold and blue enamel. It has a catch to hold the flower securely, and a pin to fasten it to the corsage. Price, 90 francs. In all gold it costs 95 francs.

Tortoise-shell is greatly liked by the Parisiennes, and it is seen again and again in the shops in many artistic combinations. Of shell is the umbrella handle shown on the right of the page. It is made of demi-blond shell, topped with a crystal ball cut in a design of diamond shapes and of shamrock leaves faintly traced, and is inset with sapphires at intervals. Its price is 455 francs.



The favored tortoise-shell takes the form of an umbrella handle

The fan becomes a veritable weapon

(*Continued on page* 80)

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Walking boot with the gaiter effect, but without the inconvenience of side buttons. Patent leather and Russia vamps, gray buckskin, brown buckskin and cloth tops. Military and Louis XV Cuban heels.
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THE J. & J. Slater shoe represents the ultimate attainment in exclusive footwear—a shoe which provides comfort, yet conforms in line and material to the requirements of fashion.

Mail Service



A satin slipper modelled upon a dainty, practical last, having an inch and seven-eighths Louis XV heel. Black and white.
Price untrimmed $5.50

Broadway at 25th Street

NEW YORK

Ready Now

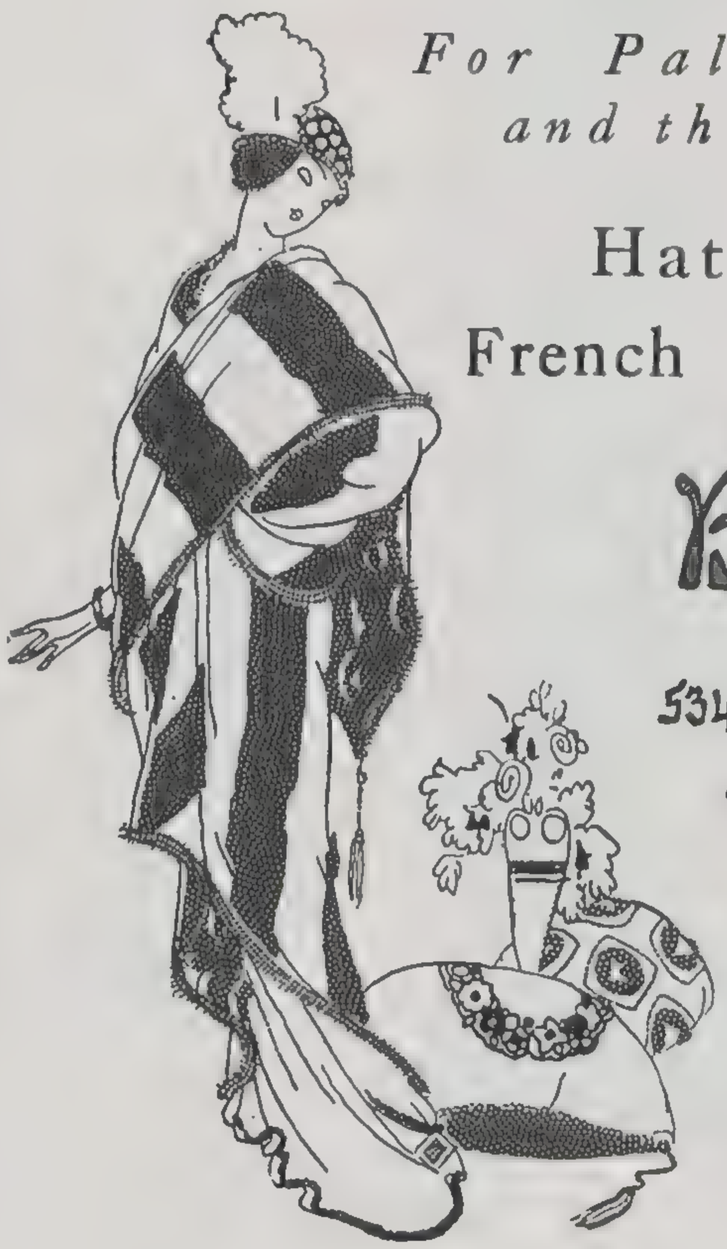
For Palm Beach and the South

Hats and French Novelties

Burby

534 Fifth Avenue

New York



Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price $1.50 *in quart cans.*



Ovida

REDUCING BRASSIERES

Don't Order Your New Gown Until You Buy An

Ovida Reducing Brassiere

Immediate Reductions Range from 2 to 4 inches according to size

SCALE OF IMMEDIATE REDUCTIONS:

36 bust to 34	44 bust to 41
38 bust to 36	46 bust to 42
40 bust to 37	48 bust to 44
42 bust to 39	50 bust to 46

Constructed of **Elastricot**, a specially-woven elastic fabric of exceptional softness and flexibility and scientifically contoured to Nature's model, **the Ovida** is the acme of Style, Comfort and Hygiene, made in sizes from 32 to 52, and retails for $3.50 and $5.00.

Sold By Leading Stores and Corsetieres

Ask your local dealer to order an **Ovida** on approval, or send us your tight bust measurement with $3.50 or $5.00—if after wearing two days, you do not think it the most **Ideal Figure-Shaping** and **Health-Making** garment ever invented, return it at our expense and get your money back.

SEND FOR ILLUSTRATED STYLE BOOK

OVIDA COMPANY

15-17 West 38th Street — Dept. 2 — New York

H. JAECKEL & SONS

West Thirty-Second Street

FIFTIETH ANNIVERSARY SALE

To commemorate this event, we will sell in our Retail Establishment, our entire stock, at prices considerably below Wholesale.

Prices will range from 25 %to 50% below normal, the values being absolutely unprecedented.

Men's Fur-Lined and Fur Motor Coats included.

WEST THIRTY-SECOND STREET
NUMBER SIXTEEN

No connection with any other establishment

New booklet
illustrating ropes of Frederics' pearls, with clasps of platinum, set with genuine diamonds and Frederics' scientific emeralds, rubies or sapphires, sent on request.

Address All Correspondence to
5C WEST 37th ST.
New York

Shop at
1 W 34th St.
New York

Frederics

Shop at
479 Fifth Ave.
New York

Jeweler and Pearl Maker

VAGARIES FROM THE PARIS SHOPS

(*Continued from page 78*)

of coquetry when the outer sticks are shaped like a gun, as was one seen recently in a boulevard shop. When opened, the fan appropriately discloses a charmingly colored reproduction of a gay hunting scene with lords and ladies in eighteenth century attire.

Among the newest earrings that are being shown are long drops of black onyx set in mountings of old filigree silver. Jade is also having a reign of earring favor, and real Chinese jade is fashioned into the most charming of necklaces. But either of these opaque stones must be chosen with discrimination, for they are not universally becoming.

A TRAVELING BAG FOR MADAME

In a shop on the Avenue de l'Opéra was seen a compact bag of plaid silk rubber to be used for toilet articles when *en voyage,* and shown here on the right of this page. It measures about twelve by fifteen inches, and contains several small receptacles, each with its own clasp sewed to the lining of the bag and shaped to hold the nail-brush, tooth-brush, soap, and so forth. This is a practical little affair, for all the toilet articles can be kept together and it takes but little space.



An excellent way for the cherished pet to escape the ignominy of the baggage-car



To go avoyaging, each toilet article is snapped in its own bag

It costs from 10 francs, 50 centimes up, according to the size of the bag.

WHEN MR. DOG TRAVELS

Tiny dogs which accompany the fair Parisienne wherever she goes are often a trouble even to the most devoted mistress or maid. A smart, silk-lined, leather bag, in black, blue, or green, to carry on the arm has been devised for these small pets. It is sketched on the left of this page. The head of the dog can be hidden, when desired, by fastening a small button. This bag will appeal to those wicked but numerous people who want to smuggle a dog on a train where "no dogs are allowed." Price, from 40 up to 50 francs, according to the quality and the size.

Note.—A franc is equal to 20 cents, and 5 centimes to 1 cent.

AN INDOOR OUTDOOR SPORT

(*Continued from page 39*)

indoor bathing pools are in many respects the same; both must be, or at least generally are, under glass, and in both instances a rather high degree of temperature must be evenly maintained. The result is that in many cases one building contains both a conservatory and a bathing pool, which arrangement effects economy of service as well as adds to each the attractiveness of being near the other. A plunge bath is more than ever a delight if the greenery of a conservatory is about it, and the conservatory with its palms and lilies, violets and orchids, gains new beauty when in the background lies an expanse of fresh water edged about with a marble or mosaic floor. In some instances bathing pools have tall palms or great jars of growing ferns placed about the pool so that it reflects their green boughs and branches. Sometimes, among the glass panels of the roof, hang baskets filled with ferns, orchids, and strands of ivy which fall almost to the surface of the water.

NOTABLE INDOOR BATHING POOLS

The several firms which have built the most complete and beautiful conservatories and greenhouses about New York have also built many of the most interesting bathing pools in winter homes. Perhaps the most complete of all the indoor swimming pools which have thus far been built is that at "Lyndhurst," the beautiful country estate of Mr. and Mrs. Finley J. Shepard, near Tarrytown, New York. To house this pool, the architects, Messrs. Crow, Lewis, and Wickenhoefer, have arranged a one-story brick building with trimmings of white stone, which recalls, somewhat, the architecture of Greece. The entrance beneath the portico opens directly into a reception-room from which, at either side, extend corridors which lead to a number of small dressing-rooms. Each suite of dressing-rooms has a shower-bath and is furnished with every device which could render the use of the bathing pool a source of delight. The interior of the building and the surroundings of the pool itself suggest the magnificent days of Rome or Pompeii.

Another bathing pool which is exceedingly beautiful is that at "Tryon Hall," the picturesque, half city and half country home of Mr. Cornelius K. G. Billings, at the extreme upper end of Manhattan Island. Here the swimming pool is one of several important details of the casino, a building which is devoted to many forms of athletic pastime and which contains a squash court and a bowling-alley. Perhaps the most unusual feature of this pool, apart from its great size, is the deep alcove at one end where, amid rugs and hanging chairs, is built a great fireplace, the flames from which are reflected in the water of the pool below.

MIGEL-QUALITY SILKS



Migel-Quality manufacture is a continually creative process. Each new season's fashion finds its demands anticipated in these famous fabrics. This season it is

Pussywillow Taffeta

(Pure Dye—will not crack)

—which holds the center of the stage. Developed in Imprime, Moire, and Plain effects it presents bountiful choice appropriate for every occasion. Its draping quality is unequalled among Taffetas, and the color combinations sparkle with originality.

Other notable Migel-Quality Achievements are:

INDESTRUCTIBLE VOILE—Looks like Cob-web. Wears like Broadcloth.

MADAME BUTTERFLY MARQUISETTE—Dainty and Durable. Charmingly diaphanous.

EGYPTIAN CREPE—A Far-Eastern Fabric of unique weave.

NOCTURNE SATIN—The latest creation—a repousse surface.

Migel-Quality inspires the world's fashion masters.

M. C. MIGEL & COMPANY

THE NEW SILKS FIRST

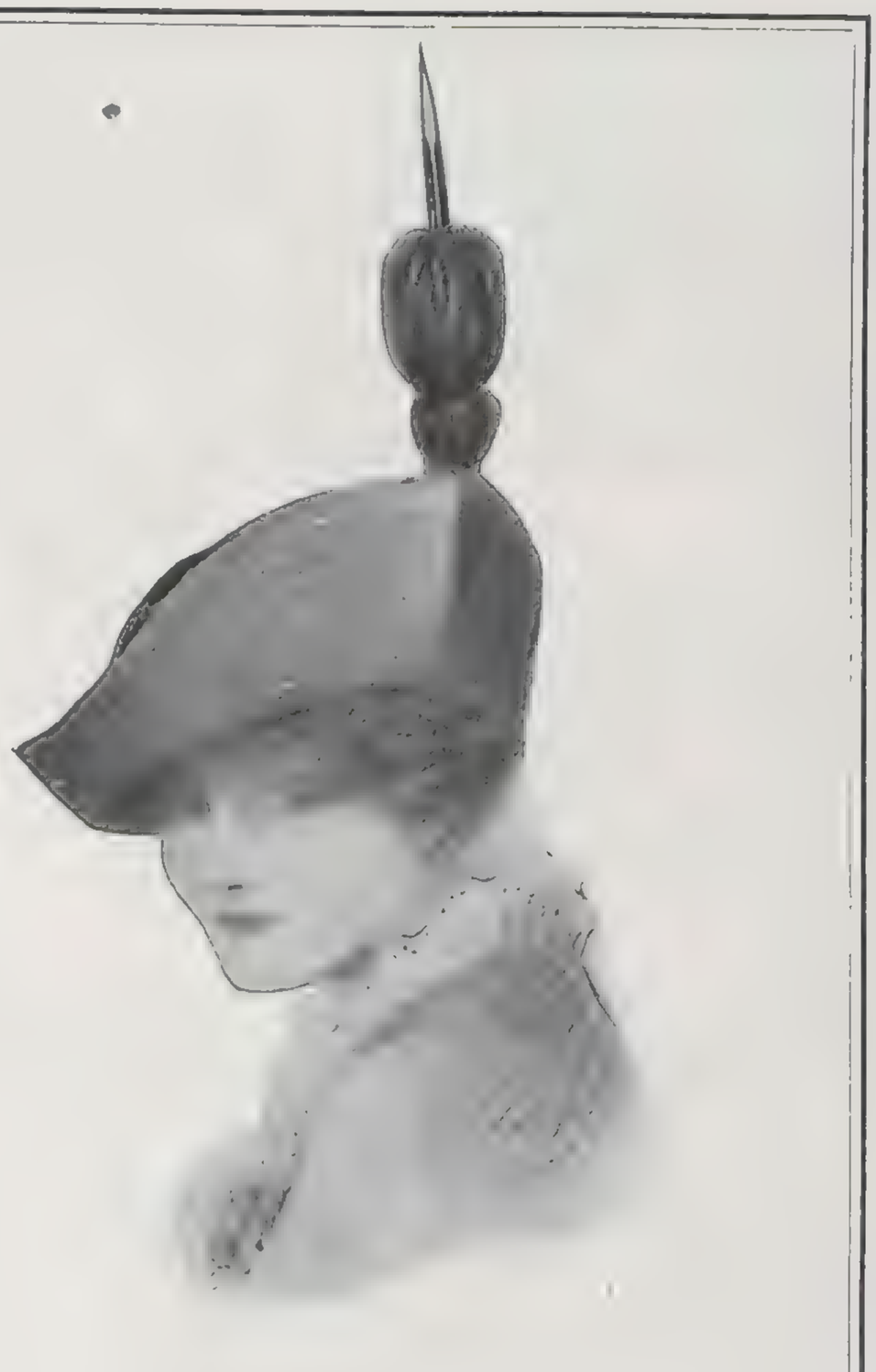
AT THE HIGH CLASS STORES

FOURTH AVENUE at 20th STREET
NEW YORK

Illustration: Calling Costume by *Paquin* of Pussywillow Taffeta

MIGEL QUALITY SILKS

HAROLD E. NELSON



For Southern Wear—

Rawak hats are exclusive. They are designed for the woman of taste who demands the very smartest creations.

Your friends will admire the individuality of your Rawak hat.

Ask to see the new Rawak models at your dealer. If you do not find them write us and we will gladly direct you to the nearest good department store where Rawak hats may be purchased.

48 West 38th Street
NEW YORK

PARIS RAWAK LONDON

Watch Our Vogue Space for the Newest Creations

A FEMININE COMMISSARIAT

ANIMATED by the spirit of the age, the women of France, like their sisters of the two great, English-speaking races, are bending their energies to secure governmental recognition. Original, however, even in her clamorings, the Frenchwoman demands, not to be allowed to vote, but to be allowed to go to war! To justify her odd position she avers that the non-increase of the population makes it necessary for the nation to avail itself of her service of military defence. Absurd as many may and do think her contention, at least she has gained the ear of the French Minister of War.

The branch of the army in which the fair patriots of France aspire to be enrolled is that one known as the *Intendance Générale*, which includes all executive and clerical positions having to do with the commissariat, the provisioning and equipping of troops in time of peace as well as in time of war.

It seems that large numbers of officers are employed in the innumerable branches of the commissary department, and every officer assigned to this department is a distinct loss to the already inadequately officered fighting branch of the army. Both the administrative and clerical work of this department, say the ingenious Frenchwomen, could be executed quite as effectively by female citizens of the Republic of France as by male citizens of the Republic of France.

Unprecedented as the proposal is, it has made a deep impression upon the Minister of War, and he has submitted it to the Cabinet Council. The proposition is still under consideration, and it is regarded as more than probable that some useful result will be evolved from its agitation.

A prime factor in this national enterprise of France is Madame Dieulafoy, one of the most remarkable women of the land which has been famous for producing remarkable women both before and since Joan of Arc. Madame Dieulafoy is a Chevalier of the Legion of Honor, and, like her distinguished husband, Monsieur Marcel Dieulafoy, Member of the Institute, she has earned fame as an explorer, an archeologist, and an orientalist. Like him, she is the author of several works that are recognized as authorities in these various lines of scientific research; like him, she passed much of her younger life in the Far East, and, like him, also, she invariably wears masculine attire.

When she accompanied her husband on his explorations into the heart of Persia, the habit of wearing the practical, utilitarian garb which he wore became a fixed one. Long before she returned to the western world, she had grown so utterly away from the encumbering furbelows of feminine apparel that she could not bring herself to resume them, and in view of her distinguished and intensely serious personality, the French authorities accorded to her a permanent right to wear male attire.

Madame Dieulafoy wears her hair short, and although she is small, she carries herself with an ease of manner that insures her against attracting any unusual attention on the street. Despite her mannish garb she is heart and soul a woman, a charming, intellectual, and peculiarly attractive woman, and one conspicuously affiliated with every undertaking designed to benefit her sex. She is associated with the *grandes dames* of Paris in numberless enterprises, and moves about among the exquisitely gowned Parisiennes with a grace of manner which challenges that of the most feminine of them all.

It was Madame Dieulafoy who, last March, when every one in France who knew what was going on behind political doors feared that the country was about to be embroiled in a great war, gave concrete form to the novel, army project which has grown until she is now in daily receipt of letters from women all over France who offer to give their services to the army gratuitously, or to be put upon the same modest remunerative schedule under which French officers and soldiers serve.



Photograph by Boissonnas, Taponier, Paris

Madame Dieulafoy, Chevalier de la Légion d'honneur, explorer, writer, and feminist

Jaeger

Sanitary Woolens



WOOL is nature's own fabric for retaining warmth, repelling cold and equalizing temperature. It takes up perspiration, permits circulation and guards the body against sudden changes. Thousands have learned the benefits of wearing Jaeger Made Woolen underwear, sweaters, stockings, coats, caps, etc. Famous for 33 years.

Write for booklet of facts about wool

Dr. Jaeger's S. W. S. Co.'s Own Stores

New York: 306 Fifth Ave., 22 Maiden Lane
Brooklyn: 504 Fulton St. **Boston: 324 Boylston St.**
Phila.: 1516 Chestnut St. **Chicago: 126 N. State St.**

Agents in all Principal Cities

"très chic"

Regal

A Shoe for a Purpose

THE boot is an all-important unit in the "tout ensemble" of modish costuming this season. Its "last" must be in unison with the tilt of fashion toward the *flowing figure,* with its attenuated, elongated profile and clingy, sketchy lines. Regal Shoes are faithful to both the spirit and letter of Fashion.

St. Regis Patent Button—$5
Plain Toe, Cloth Top

For formal afternoon dress, as teas, matinees, social calls, promenade and the like—the slender vamp is of lustrous King Patent Leather—top of ankle-soft Black Serge with 14 burnished buttons—plain, sloping, tapering toe—medium-high, graceful arch — comely Cuban-Louis heel, leather covered.

Three-Fifty To Five Dollars
At Regal Shops or By Post

REGAL SHOE CO., Boston, Mass.
Write for the "Regal Blue Book"



Eighteen Stores in Greater New York

VIENNA PARIS LONDON

Leota Hebard

8 East 37th St., New York
(Next door to Tiffany's)



ORIGINAL MODELS
of
Gowns
Suits
Hats
for all occasions

Hotel Bon Air, Augusta, Ga.
Season 1914

Assisted by Mme. Jane
(Formerly 20 East 46th Street, New York)

JUST A MOMENT

is all it takes to insert the

Krementz Bodkin-Clutch Studs and Vest Buttons

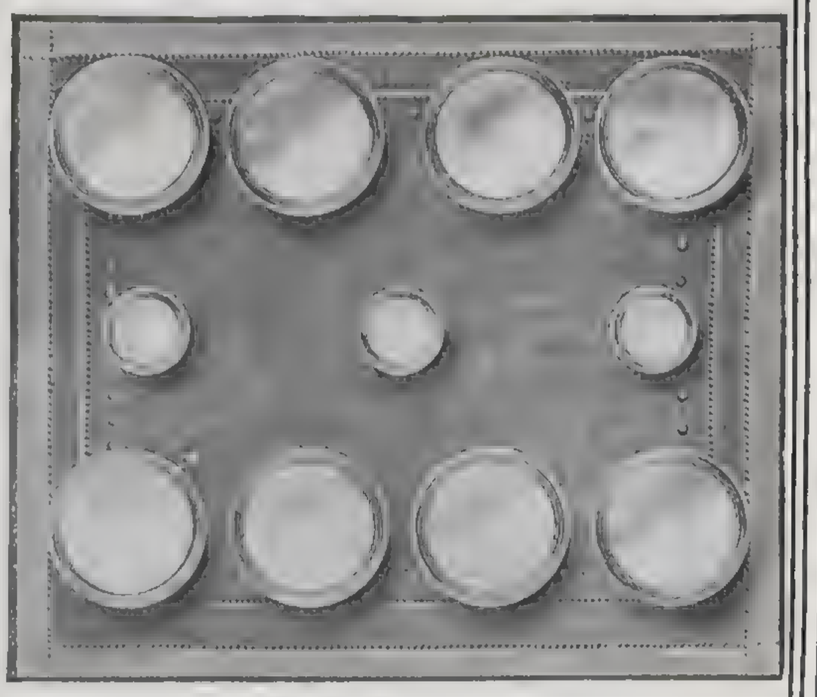
in the stiffest starched fabric, without marring it in the slightest, because they

Go in Like a Needle and Then They Hold Like an Anchor



till a touch releases them. Equally appropriate for soft bosom shirts. Unbreakable construction, no spiral springs, hollow tubes, hinge joints, or loose parts to give trouble.





Perfect in Finish
Correct in Style

In all grades up to the most expensive gold and platinum mounted set with diamonds or pearls; with cuff links to match each design.

Ask the jeweler to show them, or write for illustrated booklet.

KREMENTZ & CO., 28 Chestnut St., Newark, N. J.

Largest Manufacturers of High-Grade Jewelry in the World

A. P. Brassiere Directoire



The Tango Brassiere

Style No. 26

Price $1.50

In fabric, trimming and design, the brassiere has undergone a transformation.

Fashion's insistence on relaxed lines, and the diaphanous upper portion of the gowns calling for a decorative as well as a substantial foundation, have brought about this innovation. The designer and maker of the

A. P. Brassiere Directoire

shows in the entire line a thorough comprehension of every figure and fabric requirement.

At All the Best Shops

Ask for 1914 Style Booklet illustrating new and attractive models.

G. M. POIX, Inc.

Originators of the Open Front Brassiere

50-52-54 Columbia Heights, Department K
Brooklyn, N. Y. **Telephone Main 3700**
New York Salesroom, 200 Fifth Avenue

A. P. Brassiere Directoire

Mrs. Adair

The Secret of Bracing Tissues Came From the Distant Himalayas

Mrs. Adair's exclusive Muscle Strapping Treatment for the removal of lines and hollows, is based upon the extraordinary inherent potency of the Ganesh Eastern Muscle Oil.

This oil—secret in formulae and used and sold only by Mrs. Adair—was given to her alone by a native priest of India, living in the shadow of the Ganesh Temple.

When used in connection with **Muscle Strapping Treatments**, the relaxed, overstrained, tissues of the face, neck and chest are made firm and natural by gentle tapping, bringing roundness instead of hollows or lines, and giving the desired youthful, graceful contour. These treatments are given at Mrs. Adair's Salon, or may be successfully practised in your own home.

Some Preparations Bearing the Ganesh Symbol

Upon receipt of price, any of the following **GANESH PREPARATIONS** with definite directions for home use, will be carefully packed and mailed.

FOR CHAPPED OR ROUGHENED SKIN. Ganesh Eastern Balm Cleansing Cream, $3, $1.50, 75c, unequalled as a face cleanser and skin food; good for the most sensitive skins.

FOR LOOSE SKIN AND EYE PUFFINESS. Ganesh Eastern Diable Skin Tonic, $5, $2, 75c, splendid skin tonic, tones and strengthens; enables skin to withstand hot rooms, cold winds and sun exposure; good for puffiness under the eyes.

TO RESTORE WHITE SKIN. Ganesh Lily Sulphur Lotion removes all redness and leaves the skin white and firm. $2.50. $1.50.

TO REMOVE BLACKHEADS. Ganesh Beauty Sachets, to be used instead of soap. Box of 20, $2.50.





For reducing Double Chins the Ganesh Chin Strap—$5.00, $6.50. The Ganesh Forehead Strap removes all age lines—$4.00, $5.00.

REMOVING LINES. Ganesh Eastern Muscle Oil feeds the tissues and fills out all hollows and lines and makes the skin healthy. $5, $2.50, $1.

TO SOFTEN THE SKIN. Ganesh Cream for Hands, will soften a coarse skin and leave it white and velvety. $1.

TO INCREASE SIZE OF NECK AND BUST. Ganesh "Juno" is a special tissue food, and if rubbed into the skin night and morning, will increase the size and firmness of the neck or bust. $2.25, $1.25.

TO PROTECT THE SKIN AGAINST COLD. Ganesh Parisian Beauty Neige Cream contains no grease, makes the skin like satin, and protects it against cold winds; good to use before powdering. Made in three colors, Pink, Cream and White. $1.50.

TREATMENTS AT MRS. ADAIR'S SALON

Including The Muscle Strapping Treatment

are undeniably invigorating and incomparable to any other mode of facial culture. At the hands of her personally trained English Assistants, one's contour and complexion will be improved, the skin cleansed of all impurities, redness, roughness or blemishes, etc., and all hollows, lines, flabbiness and puffiness of eyes or chin will be removed and eradicated. Treatments at the Salon are $2.50 each, or less by the course.

Send for a Copy of Mrs. Adair's Lectures and Suggestions

557 Fifth Avenue, New York TELEPHONE 2839 MURRAY HILL

LONDON, 92 New Bond Street, W. **PARIS, 5 rue Cambon**

King Hooper Mansion Built in 1745 Marblehead, Mass.



KING HOOPER SHOP

561 FIFTH AVENUE
IN FORTY-SIXTH STREET
NEW YORK

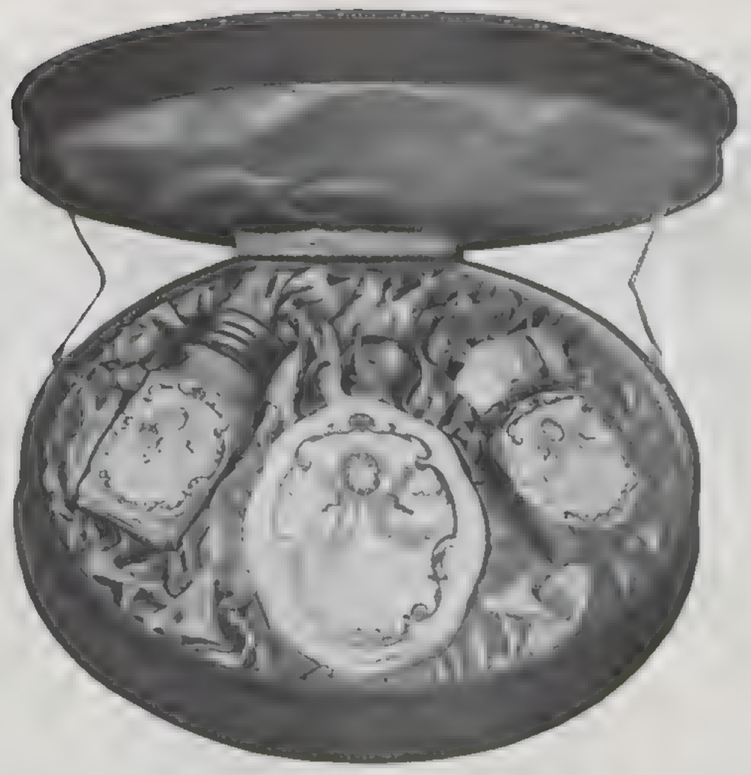
Original Antiques

QUAINT OLD CHINA, FURNITURE
SILVER, JEWELS, PICTURES
MIRRORS AND FURNISHINGS

COLLECTED FROM THE HOMES OF NEW ENGLAND BY

MR. WILLIAM EDWARD SPALDING

Motor Tour for Girls Through the wonderlands of North Africa and Europe. The wild, fascinating scenery of Algeria and Tunisia, touring "THE GARDEN OF ALLAH" in March. Motoring in Italy and Touraine; EASTER in ROME; The Riviera; Paris. Highest References. **MISS WELDON, Murray Hill Hotel, New York**



Suède without, and satin and sweet redolence within

ON HER DRESSING-TABLE

"HAVE you the series?" is the question asked by the woman of taste when she decides to try a new make or a new extract in toilet requisites. She appreciates the esthetic value of having perfume and toilet-water, face powder and talcum powder, soap and sachet, all sweetly redolent of the same scent. And so do the manufacturers appreciate this, and also the added value of a pleasing presentation of these necessities. Therefore the two boxes which are illustrated on this page. They are the de luxe products of a French firm whose standard of excellence is unusually high. The lower case of creamy brown leather holds a lilac series. Lilac is a flower that has not been very successful in the perfume world because its odor is so very delicate, but this very elusiveness has served as a spur to a number of perfumers, and so this year has seen more success with this flower than was thought possible; in fact, lilac is enjoying a certain favoritism. Here, on the puffed, yellow satin, lie two bottles of extract and one of toilet-water, a cut glass jar of face powder, and soap in a lilac-toned box. Price, $30.

The oval box shown above has a suède cover which may be blue, green, or purple, and the lining is of white satin. This box contains an "ambre royal" series consisting of a bottle of quadruple essence, a box of face powder, and a gilt-stoppered bottle of sachet for $7.50. A similar box, but larger, contains face powder, toilet-water, sachet, extract, and soap and costs the sum of $12.

A CHIN-REDUCER

There is nothing so telltale as a double chin; in fact, it often adds many years to the almost mythical "twenty-nine." But how to retain the slim, white column of youth? Why, "roll the fat away." This is the slogan of the maker of a chin-reducer which consists of a cap that buckles firmly over the head and a roller made up of many ivory-tinted balls which are set under the chin. This flexible roller is made to pass under the chin by the alternate manipulation of cords that hang over pulleys at the sides of the head. Since each of the tiny balls revolves upon contact with the flesh, it follows that this friction will knead away all superfluous flesh and restore baggy cheeks and jaw line to their natural contours. It is obvious that the friction engendered is limited only by the strength of the operator. After ten minutes of this light exercise the blood begins to circulate and the cheeks commence to glow, and while the double chin is being massaged away the complexion is being improved by starting the circulation. If, for skin nourishment, a cold cream is desired, this device will knead the cream into the pores.

When fatness at the back of the neck accompanies the double chin, as is often the case, the roller may be detached and with two shorter ropes act as an effective massage. Another attribute of this machine is that while the balls are ironing away the double chin, a gentle yet thorough scalp massage is enforced through the alternate pressure on the pulleys at the sides.

This instrument has been used successfully for a great many years, but just recently an improvement has been added to it whereby the leather straps, which once enclosed the balls under the chin, have been removed and the balls secured without their aid. This does away with the slightest fear that the chin straps might chafe the skin. Price, $10.

[*Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.*]



Fashionable essence of lilac perfumes this charmingly presented series

Geraldine Farrar

uses and recommends

"delicious"

CrémeNerol



Miss Farrar writes:

I am very glad indeed to express my complete satisfaction with the delicious CRÉME NEROL, made by Forrest D. Pullen. It has my hearty and sincere recommendation.

¶ **CRÉME NEROL softens, whitens, purifies** and **beautifies** the most sallow, rough or impaired complexion and prevents premature wrinkles. It is prepared under the **personal** supervision of a face specialist who for years has made a close study of the skin and its needs.

¶ **CRÉME NEROL is not** for sale at drug or department stores. Each and every order is filled with delightful, **freshly** made cream, absolutely free from all preservatives, and mailed direct to the user.

¶ It most positively will **not** promote a growth of hair.

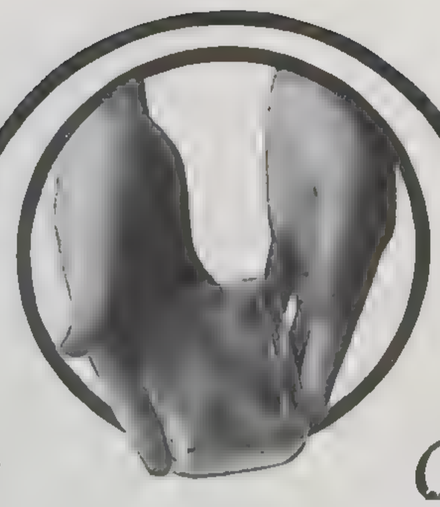
AMONG THE REGULAR USERS OF CRÉME NEROL ARE:

Margaret Anglin
Mrs. Fiske
Julia Marlowe
Maxine Elliott
Laura Hope Crews
Billie Burke
Julie Opp
Frances Starr
Laura Nelson Hall
Constance Collier
Bernice De Pasquale
Geraldine Farrar
Mme. Tetrazzini
Olive Fremstad

Mailed to any address on receipt of price, $1.00 per jar

FORREST D. PULLEN
FACE SPECIALIST
318 Lewis Avenue, Brooklyn, N. Y.

My booklet, describing many other Nerol Toilet Preparations, will be mailed upon request



Klein's *Glycerine*

Hungarian Soaps

GLYCERINE, as a pure basis for soap, is a necessity for the skin in severe weather. Klein's Hungarian Soaps are pure glycerine, both cleansing and beneficial. They are scented with the delicate fragrance of lilacs, lilies-of-the-valley, roses or violets and to the last fragment these scents are delicate and permanent.

Square cakes at 15c., three in a box 45c., and long bars at 30c. which are to be divided into four cakes. The Bath Tablet for 25c. is large enough to be easily handled while bathing.

Sold by leading dealers. Three trial tablets, 5c. Send for them direct to us.

PARK & TILFORD
529-549 W. 42d St., New York
Sole Agents



Baby's first step Ankle Support Shoes



A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Sizes 2½ to 6

Tan Russia and Black Kid	$2.00
Buckskin	3.00
White Canvas	2.00

Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 5 to 8

Tan Russia	$2.00
Black Kid	2.00
White Buck	3.00

Larger sizes at proportionate prices.

Frank Brothers

THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

The Home of Fashionable Footwear for Men, Women and Children

Exhibit Shops: Chicago, 724 So. Michigan Avenue.
Pittsburg, Jenkins Arcade.
New Haven, 982 Chapel Street.



LOOKING FORWARD TO THE FUTURE

THE young matron about to fulfill the highest function of womanhood is a creature to be envied.

YET the question of proper raiment at this time is a difficult one to solve because of physical changes.

OUR expanding models alleviate this temporary inconvenience by providing fashionable dresses that expand without betraying the least resemblance to

MATERNITY GARMENTS

Suits	**Costumes**
Blouses	**Skirts**
Corsets	**Underwear**
Wraps	**Coats**
Dresses	**Negligees**

Clearance Sale now in progress

LAYETTES FOR THE INFANT

Send for edition "VM" "Expectations and styles." Showing over one hundred styles.

Lane Bryant

25 West 38th St., New York

Stock Champion
Fastest mile, stock cars

International 500-mile
record holder

National

Buy service, not specifications

THIS is the most important Automobile News and the Most Liberal Offer announced for 1914.

Here is a bold, unique stand taken by fourteen-year-old Pioneers who believe Pioneering is needed more Today than ever.

Our Policy makes it possible to buy a *National* car as you do a reliable Watch, or a high-grade Piano. You want a watch to give accurate Time and a piano because of its Quality. In other words you buy a Watch and a Piano for Results—and not because of the particular individual parts that enter into their construction. You leave that to the makers.

Our ambition is Quality. We take the responsibility for what enters into the *National*, while you need to think only of its pleasure and comfort.

Judge the *National* by what it can actually Do; how adequately and comfortably it Performs; and the Longevity of its efficient Service.

We offer you a Whole Car where every mechanical part operates harmoniously to produce a Unit of satisfactory Results.

We give you a car you can buy without having to raise the hood. Specifications alone are misleading. An inferior car may have similar specifications or similar parts to a quality car.

We offer you Performance, Confidence, Reliability, Comfort and Endurance. This is why the *National* car is Distinctive; why it has an Individuality that ranks above the Mob of other cars.

***National* 40—Four cylinders; five models, $2750 to $3400**

***National* Six—Four or five passengers, $2375**

Get all the facts—write us today

National Motor Vehicle Company

Indianapolis, Ind., U. S. A.

SIX—
$2375





With the help of an attic trunk, schoolgirls become warriors bold, beautiful queens, adventurous highwaymen, or merely peasant maidens

A JUVENILE BOARDING-SCHOOL

THIS has been called the "Century of the Child"—not the century of youth, be it noted, but that of childhood. Yet, strangely enough, with all the things that have been created for the benefit of little children, from special shops to special operas, no one thought of providing for them a boarding-school of their own until about two years ago a woman whose knowledge of modern city life, and whose sympathy with little children made her appreciate keenly their particular needs, became convinced that the usual subordinate department in a finishing-school for "young ladies," was not at all what they deserved. Thereupon she determined to establish a school in which their interests should be of first consideration, and the result of her venture has proved that the need was an actual one, and that the woman who discovered it has known also how to meet it.

A recent article about the school in question, by Josephine Daskam Bacon, brought up a great many inquiries in regard to its existence and the reason for its existence, some of which the woman who founded the school answers here.

Why a school for little children? Ought they not to be at home?

The exigencies of apartment hotel living, of travel, of ill health, or of separation on the part of parents, often make a home by proxy a necessity. It was because of this that a school was established which should be devoted entirely to the care of little ones; a school in which they might have the advantage of training by specialists who understood the problems of their particular age.

How can a school be made a substitute for a home?

By limiting the number of children in this school it has been possible for the teachers to know each child intimately and to guide the individual development of each. It is one of the especial aims of the faculty to gain the confidence of the children.

What is the general aim of the school?

Aside from the particular aims outlined, it is the general aim of the school to teach the children the art of concentration, to educate their wills, and to teach them to live life heartily; to work when they work, and to play when they play. The unusual cooperation of the faculty toward this latter end is shown most especially on a festive occasion such as a charade night. Then a "dress-up trunk" is delved into, and the young teacher who is "stage-manager" is as delighted as the most imaginative child.

What is the aim in the classroom?

In the classroom only good work is accepted. It is believed that the best way to obtain good work is to try to make every child want to do her best. If they fail through lack of effort or through wilful disobedience, they may be asked to "walk the circle"—walk ten consecutive trips from one to the other of the school buildings, a distance of half a mile in the ten trips.

Are there graded courses in the school?

There are eight grades—from kindergarten to high school. New pupils are placed in classes as high as possible, and they are expected to stand creditably and to be able to prepare their work without assistance. Any pupil who is unable to do this after a reasonable trial is placed in a lower class.

Are modern, up-to-date methods employed?

What seems to the faculty to be the most practical features of the kindergarten, Montessori, handcraft, and nature study systems are employed both in and out of the classroom, but on the whole all of these have been subordinated to the old-fashioned mastery of a few subjects, and the experimenting with any particular fad of the moment has been reduced to a minimum.

What are the rules and regulations?

The rules and regulations of the school are very simple, and, in fact, may be summed up in the statement that what every pupil may not do, one pupil may not do. With this borne in mind the word "rule" may safely be forgotten, as experience has proved that the spirit of the children is one of desire to carry out any wish of the faculty.

What is the provision for physical training?

The out-of-door life of the school is one of its most important features. In the milder months the grounds offer ideal opportunities for tennis, basket-ball, and such old-fashioned games as croquet and hide-and-seek. In the winter there are five separate coasting places, and a near-by skating pond.

A trained director has charge of both out-of-door and indoor exercise, and a riding academy, under the patronage of the school, offers an additional form of exercise and recreation.

Is the school expensive?

This school for little girls ranks with the best class of girls' schools of the east and does not attempt to cater to any class other than that somewhat limited one which, in order to provide a wholesome, and comfortable home setting, is willing and able to pay in proportion to the prices of such things elsewhere.



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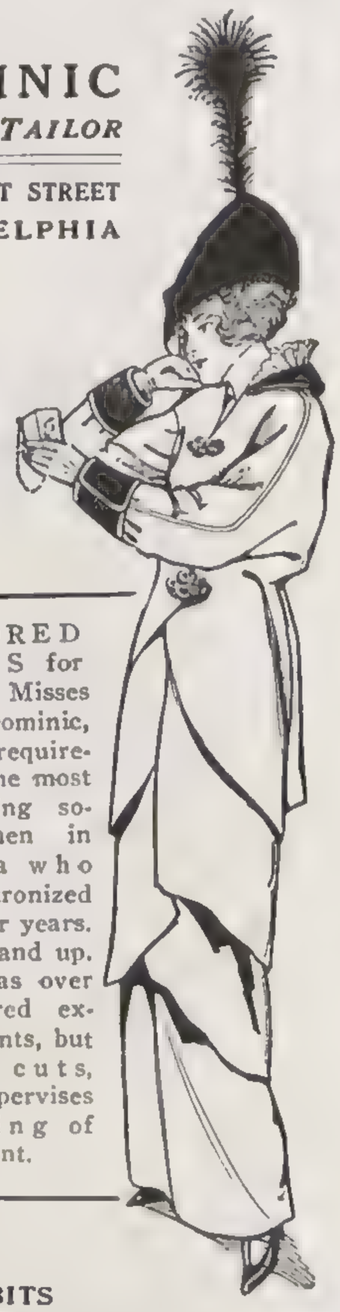
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ART

CALENDAR OF EXHIBITIONS

New York.—Folsom Galleries. Recent landscapes by R. M. Shurtleff, and theatrical subjects and drawing-room interiors by J. Wenger, until January 17.

Fine Arts Building. Winter exhibition of the National Academy of Design, until January 18.

Berlin Photographic Company. First exhibition of the Society of American Etchers, until February 1.

Arlington Galleries. Portraits by Elinor M. Barnard, until February 1.

Powell Gallery. Landscapes by H. L. Whelan, from January 19 until February 1.

Gorham Galleries. Bronzes by Anna Vaughn Hyatt, from January 10 until February 1.

Keppel Galleries. Exhibition of Thomas Way's private collection of Whistler lithographs, until February 1.

Montross Gallery. Recent oils by George Bellows, until February 1.

New York School of Applied Design. Landscapes by Charles Ebert, until February 1.

New York Public Library. Exhibition illustrating the making of an etching, until March 31; etchings by A. T. Millar and fifteenth and nineteenth century engravings, for an indefinite period.

Photo-Secession Gallery. Work by Marsden Hartley, for several weeks.

Ehrich Galleries. French portraits of the eighteenth and nineteenth centuries. from January 10 to February 1.

Ederheimer Galleries. Rare sixteenth century engravings, to February 1.

Gimpel and Wildenstein Galleries. Fragonard Loan Exhibition.

ART NOTES

THE close of the winter exhibition of the National Academy of Design, on January 18, will leave the field, for the moment, to the smaller exhibitions of oils and water-colors in dealers' galleries or in studios, and to exhibitions of the etchings and prints which are so much in favor at present.

Most noteworthy of the exhibitions now open is that of the paintings of Fragonard, at the Gimpel and Wildenstein Galleries. This collection, which forms the most important loan exhibition of the work of this delightful artist which has ever been held in America, comprises twenty-five paintings of great beauty. Worthy of special mention is the painting of "La Bonne Mère"—in which tradition recognizes the portrait of Mme. Fragonard—which shows Fragonard at his best, and is recognized as the finest of his many versions of this subject. The proceeds from the admission fees to this exhibition will be devoted to charity.

Following the splendid exhibition, which closed January 7 at the Ehrich Galleries, of landscapes by Constable, from the collection of Mr. Joseph Cahn of London, is the exhibition of a collection of French portraits of the eighteenth and nineteenth centuries, which includes works of Toque, Le Brun, Van Loo, Rigot, Fragonard, Largillière, and David.

EXHIBITIONS NOW ON

Work of modern painters, also, is well represented in the galleries this month. Elinor M. Barnard of London, well-known in England as a portrait-painter, is showing at the Arlington Galleries several recent water-color portraits which are remarkable for their sincerity and strength. Notable among them are the portraits of the daughters of Premier Asquith and of the children of Mr. William Waldorf Astor.

Characteristic examples of the work of George Bellows are on view at the Montross Galleries, where they follow Hugo Ballin's exhibition of recent oils. At the galleries of the New York School of Applied Design for Women, is a group of landscapes, rich in color, by Charles Ebert.

Three exhibitions of unusual interest to lovers of etchings, engravings, and prints will be open until February 1: the first exhibition of the newly formed New York Society of American Etchers, which is being held at the galleries of the Berlin Photographic Company, where it will be followed in February by an exhibition of Mohammedan graphic art; the unique collection of Whistler lithographs made by Whistler's favorite printer, Thomas Way, which is on view at the Keppel Galleries; and an exhibition of over forty rare engravings by the great sixteenth century engravers, Dürer, Lucas van Leyden, and Marc Antonio, at the Ederheimer Galleries.

RECENT EXHIBITIONS

The past month showed a long list of exhibitions in which etchings, engravings, and drawings played quite as important a part as painting and sculpture. A collection of one hundred drawings by great masters, from the Italian and Flemish primitives to the English masters of the eighteenth century, which was shown at the Ederheimer Galleries, included many fine works. A drawing of a warrior on a rearing horse, by the early Italian artist, Paolo Ucello, showed his love of complicated problems of perspective; a characteristic pen drawing by Andrea Mantegna showed a Roman warrior leaning on a shield, while the fifteenth century, Flemish master, Hans Memling, was represented by a pen drawing of the Madonna and Child.

Among the works of the great Italians were four drawings by Titian, one of which was a study for the famous painting of "Jupiter and Antiope," in the Louvre, and another a sketch for a kneeling monk, in which the impression of old age is wonderfully given solely by the hands, as the head is not even sketched. A sheet of anatomical studies shows the mastery of Michelangelo, and a delightful crayon head of a child is full of the grace and charm of Tiepolo. The section devoted to seventeenth century art showed works of many of the Dutch and Flemish masters, including a fine drawing representing "Diana and Callisto," by Rembrandt, and drawings by Rubens and Van Dyck. The Spanish, French, and English schools were also well represented. Among the English drawings should be noted four landscapes by Gainsborough, who "painted portraits because he had to, and landscapes because he loved them," and an exceptionally fine portrait of Duke Carl Philipp of Schwarzenberg, in red and black crayon, by Sir Thomas Lawrence.

CONTEMPORARY GRAPHIC ART

A world unfamiliar to most Americans appeared in the exhibition of contemporary graphic art in Hungary, Bohemia, and Austria, at the galleries of the Berlin Photographic Company during December. The pictures shown, which varied from works of sober sanity to the extreme of cubism, represented such artists as Rippl-Ronai, the leader of the modern Hungarians, Kóródy, Max Svabinsky, maker of wonderful mezzotints, Emil Orlik, the Bohemian, and Oskar Laske, the Austrian, well-named "the modern Breughel."

A number of interesting drawings from the collection of A. E. Gallatin was shown until December 20 at the galleries of Gimpel and Wildenstein for the benefit of the Junior League. Of special interest were the two works of Whistler—a pastel of flowers on warm, brown paper, and a "Symphony in Gray," in

(*Continued on page* 90)

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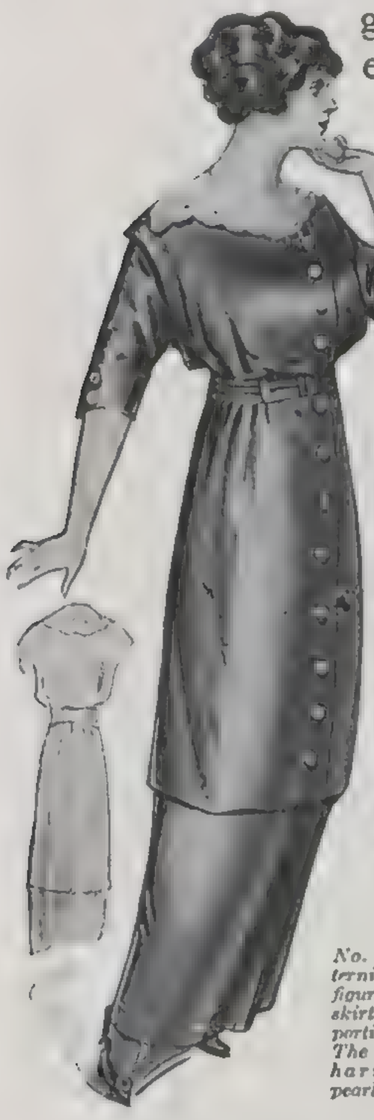
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No. 647. Simple Maternity Dress. Plain or figured challies. Overskirt conceals the proportions of the figure. The fine white collar harmonizes with the pearl buttons down front. Price **$12.50**

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Vogue makes, to special order only, a unique kind of pattern that bridges the gap between a limited and an unlimited dress allowance.

These patterns, cut to your individual measure, transform Vogue itself from a mere picture-book of new models into a working catalogue of styles, any one which you can adopt when you please.

All you have to do is to find a little seamstress who can follow simple direction. There are plenty of them who have no imagination, but who can "copy like a Chinaman." Place the pattern before her with the necessary materials—and the thing is done. Many Vogue readers have maids who, working this way, fairly rival the best efforts of the very fashionable dressmakers.

WIDE RANGE OF MODELS

Each Vogue contains scores of new designs. Any one of them, on any page of Vogue from the front cover to the back, is always at your command. Sketches of new Paris models, advance styles worn by women famous for the charm of their costumes—whatever you find, you can have it reproduced in tissue paper, pinned together and plainly marked.

Of all the services offered by Vogue, this is the most original, most economical, most practical and least known!

A WORD AGAINST PREJUDICE

"Why," you ask, "does not every woman, rich or poor, avail herself of this opportunity to secure at little expense any gown, suit, waist, or coat she likes?"

One reason, we think, is prejudice—not the *good* sort of prejudice that, having tested a thing and found it good, sticks to it through thick and thin—but the bad, unreasoning sort that condemns without taking the pains to investigate.

This was the kind of prejudice that, after men and women had for centuries been used to go out in the rain without any protection whatever, refused for a good many years to accept that ridiculous modern invention, the umbrella.

It is the same kind that said aeroplanes were impossible because, had human beings been intended to fly, they would have thoughtfully been provided with wings!

"Even granting that such patterns represent the very utmost in style," thinks many a woman, "I couldn't use a dress pattern because it is so intricate and confusing."

Whenever we hear this remark, we know that the woman who makes it has never taken the trouble to take a Vogue pattern out of its envelope.

SIMPLICITY THE STRONG POINT

The cardinal point of these patterns is their perfect simplicity. Perplexing perforations and notches are absent. The different parts are distinguished by differently colored paper; and the whole gown, as pinned together, is a facsimile of the finished garment.

Try this experiment. While you look at Vogue clip out the drawings or photographs of styles you are pleased with. Then let Vogue reproduce at least one of them for you in pattern form; and have your house dressmaker make it up, simply as an experiment. The cost will be slight; and you are likely to discover the way to make your dress allowance go several times as far as at present.

Two gowns where you only had one; a dozen waists where you had only two or three; a *really* complete set of lingerie in the newest mode—is it worth trying?

SCALE OF PRICES

Prices for these special patterns are moderate. Vogue maintains the most expert pattern designers and cutters in the country; most of their time is given to the making of Vogue's regular stock patterns. Orders for patterns cut-to-individual measure are executed by them in, virtually, their spare moments. Therefore the scale of prices can be kept as follows:

Pattern for complete costume, $4. For waist or skirt, $2. For three-quarter length garments, $3. For children's clothes of all kinds, $1.

Patrons are asked to send Vogue the following measurements, taken accurately. Once on file, they need not be repeated with each order.

WAIST

Bust..... Waist.....
Length, front .....
Length, back .....
Length, shoulder .....
Base of neck.....

SKIRT

Around hips
5 in. below waist.....
Around hips
10 in. below waist .....
Length, back .....
Length, front .....
Length, right side .....
Length, left side .....

To facilitate taking these measurements, a special blank with diagram is provided. Let Vogue send you a supply.

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B	A	B	A
22 x 22 inches $11.25 doz.	$17.00 doz.	27 x 27 inches $15.50 doz.	$24.50 doz.

		B	A		B	A
CLOTHS	2 x 2 yards	$ 8.00	$13.00	2½ x 3½ yards	$18.50	$31.50
"	2 x 2½ yards	10.00	16.50	2½ x 4 yards	21.00	36.00
"	2 x 3 yards	12.00	19.50	2½ x 4½ yards	23.50	40.50
"	2½ x 2½ yards	13.00	22.50	2½ x 5 yards	26.00	45.00
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NAPKINS $2.50 to $24.50 per dozen

CLOTHS	2 x 2 yards	$2.75 to $13.00 each	2¼ x 3 yards	$6.00 to $23.00 each
"	2 x 2¼ yards	3.50 to 16.50 "	2½ x 2½ yards	4.50 to 22.50 "
"	2 x 3 yards	4.25 to 19.50 "	2½ x 3 yards	5.50 to 27.00 "
"	2¼ x 2¼ yards	4.25 to 18.00 "	2¼ x 4 yards	7.50 to 36.00 "
"	2½ x 2¼ yards	5.00 to 20.00 "		

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ART

(*Continued from page* 88)

water-color wash—and the charcoal portrait of Whistler by John W. Alexander, drawn in the eighties. Many other artists of many nationalities were represented, among them Charles Conder, by an unusually pleasing work, "La Fille au Yeux d'Or," Beardsley in daintily fanciful mood, Degas, Forain, Everett Shinn.

The Pennell lithographs and etchings of Grecian temples at the Keppel Galleries from December 2 to 20, showed the wonder and mystery of the work of the old world, as his New York and Panama work shows the wonder and mystery of the new.

DRAWINGS, ETCHINGS, AND ENGRAVINGS

Drawings by famous French artists of the nineteenth century, loaned by Miss Lillie Lawlor, were shown at the New York School of Applied Design until December 30. These included works by Emile Lévy, the decorative painter, which were perfect in draughtsmanship, but cold and lifeless; interesting studies by Puvis de Chavannes, notably one of the sketches for the "Sainte Geneviève" in the Panthéon in Paris; a delightful little study of a woman by Manet, and works of Meissonier, Cabanel, and Fromentin, whose charcoal study for the "Chasse au Faucon," in the Louvre, was shown.

Etchings by Rembrandt, at the galleries of Rudolph Seckel, were of interest not only for their beauty, but for the illustration which the exhibition gave of the development of an etching, and the different "states" through which it passes. Of exceptionally fine quality were the etchings of "Rembrandt Leaning on a Stone Sill," from the Seymour Hadyn collection, and a "Landscape with a Flock of Sheep."

The mezzotint engravings, by S. Arlent-Edwards, at the Butler Galleries, attracted unusual interest. This was partly owing to the timeliness of the exhibition, which was placed in the weeks just preceding Christmas.

At the Knoedler Galleries was displayed, in December, a rare collection of old-English prints in color which included many fine examples and showed the great beauty to be obtained from this process in the hands of a true artist. Worthy of especial note was a pair of prints published by William Ward in 1794, after the paintings representing country scenes, on the morning and the evening of the first day of the hunting season. The originals were by George Morland, aptly surnamed "Piggy Morland," because of his rendering of farmyard scenes. The soft colors and the delightfully sympathetic treatment of these scenes of rustic life, make them a delight to the eyes, while the age of the prints and their splendid condition give them additional value. Many other prints of equal beauty might be mentioned, among them pleasing ones of Sir Joshua Reynolds's painting, "A Snake in the Grass," also printed by William Ward; of Sir Thomas Lawrence's portrait of the beautiful Miss Farren, and of John Hoppner's portrait of Miss Sophia Askell Grimston as Psyche.

PAINTING AND SCULPTURE

Paintings by Mrs. Benjamin Guinness, a recent addition to the field of painting, and by Carnig Eksergian, a Greek painter who has never before exhibited in America, were also on view at the Knoedler Galleries from December 15 to 28.

The recent accessions, which were placed on view at the Metropolitan Museum December 17, include an unusual portrait of two sad-faced boys by Tintoretto, which gains additional interest from the fact that Tintoretto rarely painted young people; a very fine portrait by Moroni, and a number of Greek bronzes, among them a beautiful Aphrodite of the Knidian type, about twenty inches high.

At the Durand-Ruel Galleries, the loan collection of works of Manet was succeeded December 20 by a group of still life and flower subjects by Monet, Pisarro, Renoir, Sisley, André, d'Espagnat, and Manet, which will be on exhibition until January 14.

Interpretations of western life and scenery, by eleven members of the Society of Men Who Paint the Far West, constituted the exhibition at the Macbeth Galleries from December 2 to 15.

At the Montross Galleries from December 11 to 30, was an exhibition of oil paintings by Robert Vonnoh, and of sculpture by his wife, Bessie Potter Vonnoh. Mr. Vonnoh's paintings included the group portrait of Mrs. Wilson and her daughters at tea on a veranda, which attracted much interest because of its subject, and, unfortunately, much adverse criticism as a work of art. Among the other portraits was one of Daniel Chester French, strikingly direct and realistic, and a more subtle study of Dr. S. Weir Mitchell.

The dainty and well-modeled sculptures by Bessie Potter Vonnoh included two delightful renderings of a mother and child, a child figure of simplicity and great charm, called "On the Sandman's Trail," and a portrait of Mrs. Francis B. Sayre, formerly Miss Jessie Wilson, which was executed at Cornish this summer.

ART IN BRONZE

The exhibition of bronzes by Anna Vaughn Hyatt, which will remain at the Gorham Galleries until the end of January, forms as complete a showing of Miss Hyatt's work of the last five years as it was possible to secure. Pieces loaned by Mrs. E. H. Harriman, Mrs. Archer M. Huntington, and Mr. Thomas F. Lawson, represent both the early and the more recent work of the sculptor, and there are several bronzes and plaster casts which have been exhibited at the Salon in Paris, as well as work finished during the past year which has never been shown before. The collection includes animal subjects only, and shows Miss Hyatt's strength and understanding of the anatomy and expression of animals, both wild and domestic. The rendering of the horse shows her skill in its most sympathetic vein.

The work of Marsden Hartley, recently received from Berlin, and now shown at the Photo-Secession Gallery, forms an exhibition of interest to the lovers of new art. The exhibition will continue through this month, and will be followed by an exhibition of Manolo's bronzes.

The collection of ancient stained glass made by Grosvenor Thomas, the English artist, was shown at the Charles Galleries until January. It consisted of English, French, and Swiss panels and medallions from the thirteenth to the seventeenth centuries.

Eleven panels of fifteenth century, English glass of rare beauty of color and line, some of which represent the Emperor Maximilian I and his family, are supposed to have been made for that emperor, and to have passed, later, through the hands of Henry VIII. A French panel of the fifteenth century, representing a nun, is worthy of mention for its fine feeling and rare execution.

The George R. Davies collection of Chinese porcelains, one of the most renowned in Europe, which was purchased by Mr. Edward Gorer and brought to America by him, was exhibited at the Dreicer Galleries through December. Over three hundred pieces were shown representing the various periods of Chinese porcelain in their perfection.



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Graduate Kindergartner will tell "stories every child should know," to children in their own homes. Private appointment, or classes formed. Grace Gilbert, 162 Waverly Place, New York City.

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Women whose daughters are away at school, confronted by the problem of replenishing the wardrobe, may well rely on Vogue's discrimination and taste in buying anything required. Such purchases will be sent to the parent for approval, or directly to the school. Or when the girls are at school in New York or nearby, our commissionaire will attend them to the shop, and assist them in every possible way.

For further particulars, see page 105.

Virginia

DANDRIDGE HALL Home and school for little girls from three to fourteen, situated in Wright's Park, one of Richmond's most beautiful suburbs. Thorough instruction; individual care; trained nurse. Pupils may enter at any time; cared for through vacation, if desired. Number limited to twelve. Terms, $700.00. Catalogue. Miss Sarah Dandridge Moore, Principal, Box 978, Richmond, Va.

Let Vogue Help You Choose a School

IF you are contemplating sending your girl or boy to school, or if you know a friend who is searching for the right school for her children, remember these two facts:

Vogue, throughout the year, will publish in every issue, the announcements of the best schools in America and Europe. Any school listed on these pages is well worthy of your confidence and patronage.

If you cannot find the school for which you are looking, Vogue can give exact information on almost every school. Furthermore, if you are undecided which school would be the best school for any given case, Vogue will be glad to make recommendations.

Just state your problem clearly and Vogue will, from its large experience and exact knowledge, give you its best recommendations. Just address

VOGUE EDUCATIONAL SERVICE.
443 Fourth Ave. New York City.

New York

MRS. HAZEN'S SCHOOL
FOR GIRLS
Half-hour from Grand Central Station, New York.
Mrs. John Cunningham Hazen, Principal.
Pelham Manor, New York.

The **GARDNER SCHOOL**
for Girls
607 FIFTH AVENUE, NEW YORK
A school that provides a delightful home for girls, where they can enjoy all the advantages of the city. Regular and advanced special courses. Unexcelled opportunities for the study of music, riding, skating, tennis, swimming, dancing, etc.
MISS ELTINGE and MISS MASLAND, Principals

Mrs. Helen M. Scoville's School for Girls
2042 Fifth Avenue. Air and light of a country home, within fifteen minutes of the city center. Full, rounded courses of study, suited to individual requirements of Home and Day students.

THE DOMESTIC ART AND SCIENCE STUDIO. Miss Becker, a graduate of Teachers College, Columbia University, conducts this studio and makes a specialty of Private Classes in which Ladies and Misses are taught COOKING, HOUSEKEEPING, SEWING and MILLINERY in a thoroughly practical and attractive manner. For information address BERTHA M. BECKER, 150 West 80th St., New York. Telephone Schuyler 9925.

THE FINCH SCHOOL
Boarding and Day School for Girls. Intermediate, Upper School and Post Graduate Departments. Technical School includes domestic training, secretarial course, book-binding, etc. Mrs. Jessica Finch Cosgrave, Principal, 61 E. 77th St., N. Y. City.

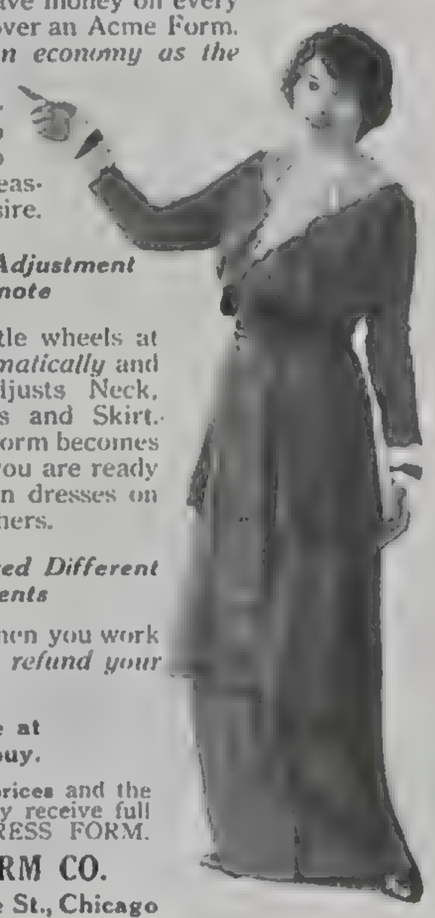
"I Fitted, Draped and Made My Entire Gown on the Acme Adjustable Automatic Form"



By simply turning the little wheels, I can adjust the form to every measurement I require."

Give Style and Perfect Lines to Your Clothes

You can dress in the height of fashion and yet save money on every dress you make over an Acme Form. *It is as great an economy as the sewing machine.* There is *no difficult adjustment to learn* in order to get the various measurements you desire.



Simplicity of Adjustment the Keynote

A turn of the little wheels at top of form, *automatically* and *independently* adjusts Neck, Bust, Waist, Hips and Skirt. In a moment the form becomes *your figure,* and you are ready to make your own dresses on it or use it for others.

Over One Hundred Different Adjustments

The perplexities of dressmaking are over when you work with an Acme Dress Form. *We willingly refund your money if it fails in any single adjustment.*

Be sure that the little wheels are at the top of the dress form you buy.

Write today for illustrated book of styles and prices and the name of your nearest dealer. You will promptly receive full information on HOW TO OWN AN ACME DRESS FORM.

ELLANAM ADJUSTABLE DRESS FORM CO.
500 Fifth Ave., New York, Suite 686 — 36 So. State St., Chicago, Suite 786

Son admirable délicatesse fait de Djer-Kiss le parfum de la femme du monde.
—Kerkoff, Paris

TRANSLATION: "Its wonderful delicacy makes Djer-Kiss the perfume for the gentlewoman."



"Djer-Kiss"

Djer-Kiss is made in Paris. Kerkoff produces this wonderful French odor in all the luxuries of the toilet table.

Djer-Kiss Perfume	Djer-Kiss Face Powder
Djer-Kiss Toilet Water	Djer-Kiss Talcum
Djer-Kiss Soap	Djer-Kiss Sachet

A sample of extract and face powder will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO.
Sole Importers
37 W. 33d Street, New York City

"SANS ÉGAL"

BONBONS
CHOCOLATES

The Excellence *of* Maillard

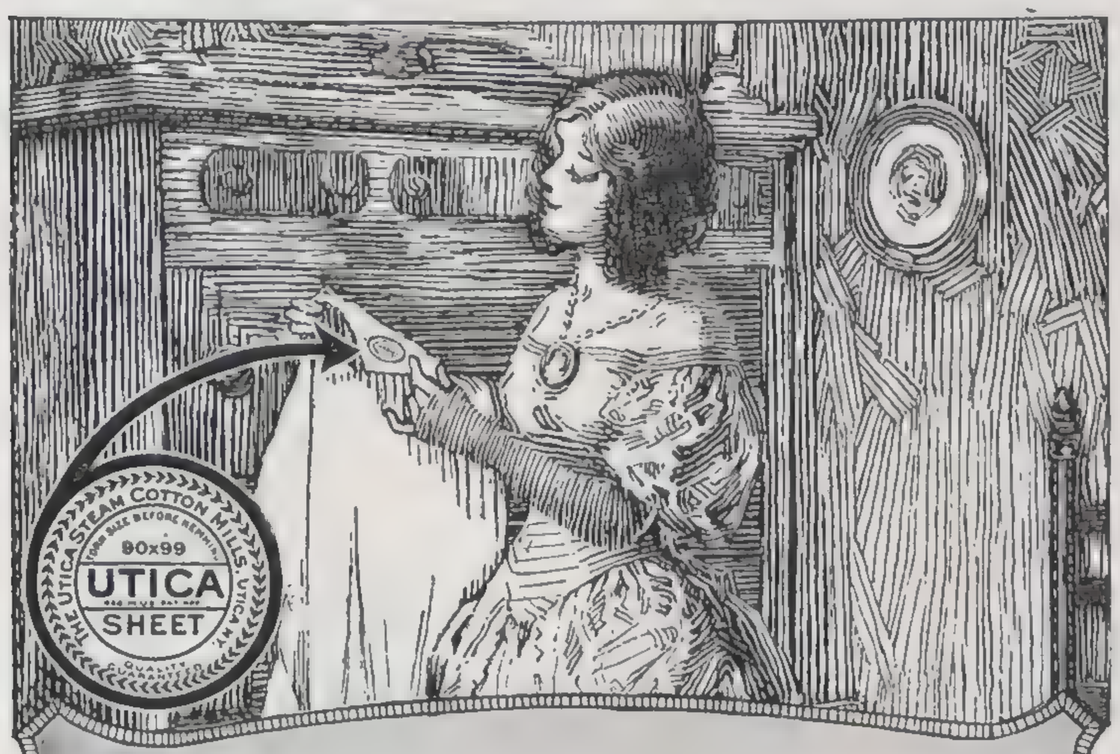
THE excellence of all the good things produced by Maillard reflects the purity and quality of every ingredient used, and the skill, care and attention bestowed in the making. This excellence, too, is the secret of Maillard's world-wide reputation —maintained for over sixty years.

BONBONS
CHOCOLATES
FRENCH PASTRIES
ICE CREAMS

Maillard Candies packed in French Bonbonnieres (Exclusive Importation) or Fancy Boxes to order, and, when requested, made ready for safe delivery to all parts of the world.

Maillard

FIFTH AVENUE at 35th ST. NEW YORK



THREE generations of particular housewives have graced their beds with the good and reliable

UTICA Sheets and Pillow Cases

REG IN U.S. PAT. OFF.

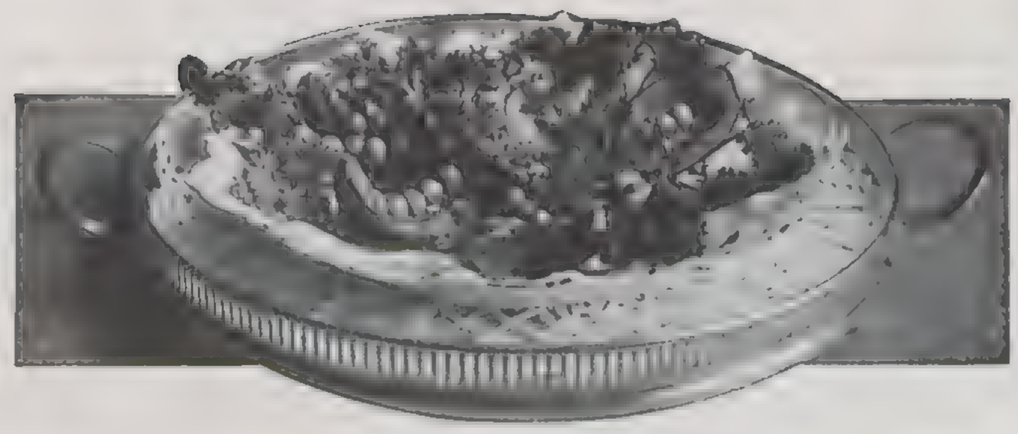
Established 1848. Times change, but "Utica" remains a standard.

There is beauty in their firm white texture and economy in their long wear.

Sold by dry-goods stores everywhere

Our "Mohawk" brand is a good sheet, not quite so heavy as "Utica"

Utica Steam and Mohawk Valley Cotton Mills, Utica, N. Y.



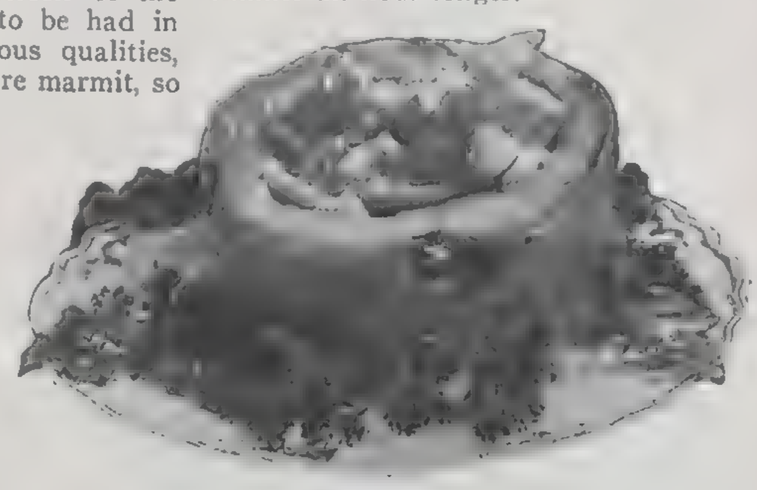
An attractive salad of peas lined up on quarters of tomato garnished with parsley

FOR *the* HOSTESS

A PLEASING addition to the long list of the salads which are both good to look at and good to eat is the salad of tomato and green peas, garnished with parsley and served with either mayonnaise or French dressing. This is illustrated at the top of this page. Parsley also makes an attractive background for the popular alligator pear, especially when, as shown here, the pear is filled with bits of golden orange. A well-made French dressing should be added.

With the cost of living showing a daily increase, it behooves the mistress of the house to bethink herself of the casserole. Casseroles are to be had in various sizes and in various qualities, from the humble earthenware marmit, so beloved of the French cook, to the glazed casserole fitted into a silver stand, such as those illustrated at the bottom of this page; but, one and all, they work magic in rendering the tough chicken or the cheaper cuts of meat nutritive, palatable, and presentable. For a delicious casserole of chicken, joint a chicken too old for roasting, and fry it until a golden brown on both sides, then add some chopped parsley. Put in the casserole a sliced carrot, an onion, a small piece of turnip, and a piece of celery; pile the chicken on top, and cover with soup stock, or with a little water and a glass of white wine. Place a small plate over the chicken to keep in the steam, put on the cover of the casserole, and cook slowly for two hours. Before serving, add to the casserole fifteen or twenty button onions, carrots cut in balls with a vegetable cutter, potato balls, and mushrooms, all cooked separately. If the casserole has no stand, fold a napkin around it when serving.

Filets of mutton cooked in the casserole are both substantial and dainty. Cut six or more pieces from a loin of mutton, cook them in butter with two chopped shallots, put them into the casserole, and pour over them about a pint of stock—a soup made from a little chopped meat or a few bones, browned with vegetables, and allowed to simmer an hour in a little water, then strained. This makes excellent stock for all these casserole dishes. Add with the stock a bouquet of herbs, a small carrot sliced, a sliced onion, and a stick of celery. Put the casserole in a moderate oven for an hour; then pour off the stock and remove the fat. Fry half a minced onion with a piece of butter, mix in a tablespoonful of flour, and when this boils, add the vegetables from the casserole, rub the whole through a hair sieve, pour this sauce over the meat in the casserole, and return this combination to the oven to simmer an hour longer.



Alligator pear, filled with orange and parsley-garnished, is both delicious and decorative

For *potage en marmite,* a most delicious and nourishing soup, the following is an excellent recipe: Make some good brown stock by cutting about half a pound of round of beef into small pieces, frying it very brown, with onions, carrots, celery, parsley, and a bit of turnip all cut in pieces, and pouring a pint and a half of boiling water over this and allowing all these ingredients to simmer for an hour. While this is cooking, boil five white onions until they are quite soft, and rub through a sieve. Make four or five pieces of thin toast, and grate some parmesan cheese. When ready to serve, put the purée of onions into the marmit, pass the soup through a sieve, and pour it over the onions. Let this stand a moment, then sprinkle the grated parmesan cheese rather thickly on the toast, put the toast in the marmit, and serve. This is only one of several delicious *potages* for the casserole.



The useful casserole in its table dress of silver plate. At the left is a quart size, $2.75; at the right, a 3-pint size, $3.95

"Goodwinette"

for

The New Corsets

The corset of to-day should express the highest perfection of construction and material, not High Art freakishness that cannot be put to practical service. There is only one correct basis for corset construction—the true physiological type which corrects abnormalities of form and aids in the development of physical perfection by promoting the proper functioning of every organ of the body.

The ideal material from which to construct such corsets is one that is pliable and yet will hold its original shape; that is comfortable to wear and at the same time will give satisfactory service. Such a fabric is "GOODWINETTE," a material of silk-like richness, having the desirable softness of the Tricot weaves and yet not stretching or pulling out of shape.

Corsets of "GOODWINETTE" may be laundered without detriment to wear, fit or appearance, and as the threads of which the fabric is woven are extremely strong, it is exceptionally serviceable. Such a material has never before been available for corset construction, and this ideal fabric, woven from special patterns, was designed for and appears exclusively in Goodwin corsets.

The creation of this material is the most interesting item in the progress of corset making to-day, and after thoroughly testing the fitting qualities and the durability we may say that "GOODWINETTE" models may be safely worn by stout women who desire corsets that will give proper support to the body and yet be luxuriously comfortable; while slender women and those who have never used corsets may know the supreme enjoyment of being unconscious of wearing corsets.

The new Goodwin catalog has just been published, illustrated by actual photographs, and will be sent upon request with directions for measurements, samples, etc., to all those who wish to discover for themselves the comfort and beauty of these luxurious corsets.

Goodwin

Corsets of Every Description

373 Fifth Avenue, New York

BOSTON: 687 Boylston Street
PHILADELPHIA: 1115 Walnut Street
CHICAGO: 57 E. Madison Street
KANSAS CITY: 406 Waldheim Bldg.
LOS ANGELES:
602 Title Guarantee Bldg.
SAN FRANCISCO: 330 Sutter Street



The Individual Sachet

Ann Haviland makes sachets that will hold their fragrance for at least two years. Descriptions and prices of sachets, floral waters, and perfumes gladly sent upon request. Each article put up for the individual customer.

Ann Haviland

546 Fifth Avenue New York



"Aurora" Ruche Support

A DAINTY, white or black, silk covered, thread-like wire that supports gracefully the Medici effects in collars or any of the new standing ruches. It keeps the shape you give it. Comes in various heights—a few stitches attach it. 25c a yard—enough for one ruche, 10c. At your dealer.

Cushion "Eve"

THE only neckwear supporter with hand made crocheted ends, that are easily sewn thru and protect the neck. Guaranteed washable. Three on a card, 10c. Made in all heights, white or black. At your dealer.

Paris — JOSEPH W. SCHLOSS CO. — New York

Have You Tried My Own Toilet Preparations?



My decision to place My Own personal formulas within the reach of women everywhere who value Youth and Beauty has been enthusiastically received; which is most gratifying to me.

There is nothing miraculous about My Preparations. The results they achieve are truly wonderful; but this is because they are intelligently compounded by my own chemist, under my personal direction, and of the very best ingredients.

Lillian Russell

My Own Skin Nutrient
will nourish your skin and give it an exquisitely refined texture.
Price $1.50

My Own Smooth Out
will smooth from your face those little wrinkles that annoy you. Price $1.50

My Own Skin Rejuvenator
will circulate the blood and revive old tissues. - - - Price $1.50

My Own Cleansing Cream
will cleanse and whiten your face.
Price $1.00

My Own Purity Face Powder
very pure and of a healing quality.
Price $1.00

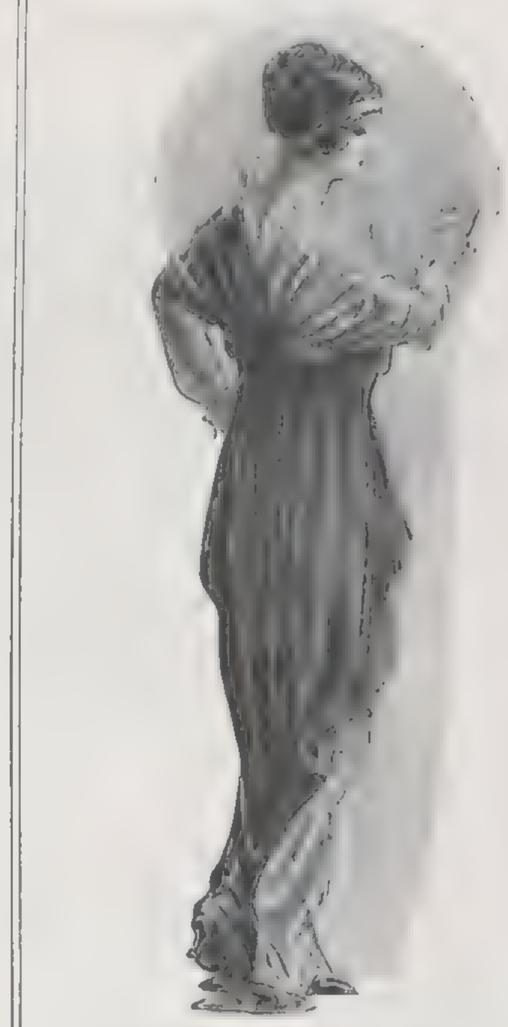
My Own Lip Rouge
will impart the color nature intended your lips to have. Price $ .50

LILLIAN RUSSELL'S BEAUTY BOX, $5.00
Containing all of the above preparations neatly and attractively packed.

Ask for any of the above at the Smart Shop in your city, or I will send them from my own laboratory, on receipt of price (add 15c postage).

LILLIAN RUSSELL
2160 BROADWAY, NEW YORK

Caution: My Own are the only toilet preparations which are authorized to use my name or likeness, and have my indorsement.



New Corset Modes Combining Style and Comfort

The perfect combination of natural, graceful lines and unhampered comfort is a rare attainment in the art of corsetry. Only expert designing, based on a study of the human figure, and the careful use of proper materials can make for such a perfect combination. These two factors are distinctive features of

MODART CORSETS
"THE IMPROVED FRONT LACED"

To assure the very newest style our designers search the globe. To assure the utmost in comfort and wear, we use materials of the highest quality and least weight.

Discriminating women everywhere are invited to a fitting of Modart Corsets. Expert corsetieres at the best stores will gladly give a trial fitting if you ask for Modart Corsets.

Modart Corset Co.
Saginaw, Mich.

New York Office:
553 Fifth Avenue

Factory:
Saginaw, Michigan

WHAT THEY SAY

(Note:—Under the title, "What They Say," Vogue is opening a new department to be devoted to brief comments on people and events of current interest. Such commentaries must, of necessity, be haphazard, but it is only their purpose to give those who have not leisure to read many magazines of information, bits of the most interesting news of the day, not already covered in other departments, and so to round out the personality of Vogue)

ONCE upon a time, Kant, the philosopher, looked wise and said with much assurance, "Women will never learn geometry." To-day we find Sonya Kovalezsky, a Slavic woman, winning the Bordin Prize of the Paris Academy of Sciences for excellence in higher mathematics. So exceptional, indeed, was her contribution that the original honorarium of five hundred dollars was doubled. This does not prove anything, of course, but that "to err is human," and that one philosopher was a poor prognosticator. As a matter of fact, women as well as men can and will learn anything they wish to learn, and will excel where the desire to excel dominates. Most women are home-bound, and are naturally smothered with routine. But there are always free spirits that will never be bound, and to these we must look for achievements that challenge the world. Mme. Curie is a free spirit, and she has dazzled the eyes of scholars by her researches in the realm of science. Twice has she been the recipient of the Nobel Prize, and now we find Birmingham University conferring its highest doctorate upon her in recognition of her illustrious service to the world. Mme. Curie and Sonya Kovalezsky are probably the most distinguished women in their own departments of learning, but each decade adds its quota to the lists of the famous, and the impediments of sex are vanishing with the years. And this, in spite of the fact that there once lived a wise man who said, "Women will never learn geometry."

PRESTO! CIRCASSIAN WALNUT

We have known for some time that plain horsehair can masquerade as the costly aigrette with sufficient skill to daze even a customs officer, but it has remained for the chemist to do a more daring deed. He can transform you a cottonwood tree into Circassian walnut or something of that sort. The milliner does not cause horses to grow plumes on their dignified persons, but the chemist injects a dye solution into the tree, and lo! the character of its wood changes. The amount of liquid some trees absorb is astonishing. One Scotch fir is reported to have had a capacity for three gallons in two days, at which time its appetite was sated. Now that trees have taken to drinking, it is hard to say what deceptions the future may show in the way of wood.

A DASH AROUND THE WORLD

Mr. Mears dashed around the world at a pace that would make the average seasoned traveler pallid with fatigue. He saw the sun, moon, and stars, some buildings, a few lords and ladies, and four American ambassadors distributed over nine countries, two oceans, and the air, according to his own story, and all in thirty-five days, twenty-one hours, and thirty-five minutes. The most interesting thing about such a journey is that it could be done. Now, as if to make such record-making trips easier, a new transatlantic route is laid out, and a line of steamers established from Blacksod Bay on the extreme northwest corner of Ireland to Halifax and Boston. Deep water piers to accommodate the largest ships afloat are being built at the Irish terminal. This route will materially shorten the distance from land to land, and consequently the time from New York to London. Blacksod is one of the most forlorn and backward spots in any civilized country. The few fisherfolk live about as they did three centuries ago. It is the scene of "The Playboy of the Western World," and that is all the average person knows about it. In order to complete this international route, it will be necessary to build fifty-six miles of railroad to connect the port with trains running to Dublin and Belfast. The plan is to ferry the trains from these points across to England. When Mr. Mears, or he on whom his mantle falls, next essays a record-making trip around the globe, he will be able to see a great many more distinguished people by virtue of the time saved between New York and London, via Boston and Blacksod.

AMERICAN MUNIFICENCE

Each age develops its own methods of giving aid. To gather fortunes in a minimum of time for those in need is the way of the present era of scientific management, and the amount thus collected for philanthropy is stupendous. This twentieth-century method of getting results centers the eyes of the nations on American munificence. World-wide interest has been aroused by the recent whirlwind campaign to raise four million dollars for the Young Men's and Young Women's Christian Associations in New York City. This completes a fund of over sixteen millions recently raised by similar campaigns in other cities.

Such unprecedented contributions naturally call attention to the scope of the activity of these organizations. In the United States alone, the Y. M. C. A. has two thousand associations with over half a million members, and nearly a thousand buildings valued at forty million dollars. All this is for boys, little fellows who play pranks, half-grown youths who work all day and get discouraged, and mature men with serious problems to meet. In fact, it is probably the most effective undertaking for social service that the world has ever seen. The sister organization for young women consists of seven hundred associations having a quarter of a million members made up of girls. The public estimate of the value of the Y. M. and Y. W. C. A. is measured by contributions of millions; their real worth to American society is immeasurable.

THE LITTLE RED CROSS SEAL

Red Cross seals have become familiar to us during the last five years, though few people realize the extent of the work made possible by their sale. The little seals have been turned into a million and a half of dollars, and all have been used for the prevention of tuberculosis in this country. This year 110,000,000 stamps were issued, but the record of their accomplishment will not be known for many months. If the past is an indication of the future, we may expect great things. The money secured last year made possible an incredible number of undertakings. In New York City, it fed and clothed all the children in the open air schools and classes, and paid for the work of the Association of Tuberculosis Clinics, while in Galveston and Brooklyn it established seaside sanitoriums for

(*Continued on page* 96)



You owe it to yourself and to your complexion, to test the efficacy of the toilet cream—

Poinciana Cerate

A liberal size sample will be sent to you on request

It possesses virtues that instantly endear it to women who are critical. Will not irritate or injure the most delicate skin.

Tubes, 25c.
Jars, 50c., $1.25 and $2.50

At really high-class toilet goods counters—or sent postpaid by

G. B. MERRIAM
Lake Placid in the Adirondacks, Palm Beach, Fla., and White Sulphur Springs, W. Va.



Club Cocktails

SUPPOSE you use exactly the same fine old liquors in your handmade cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

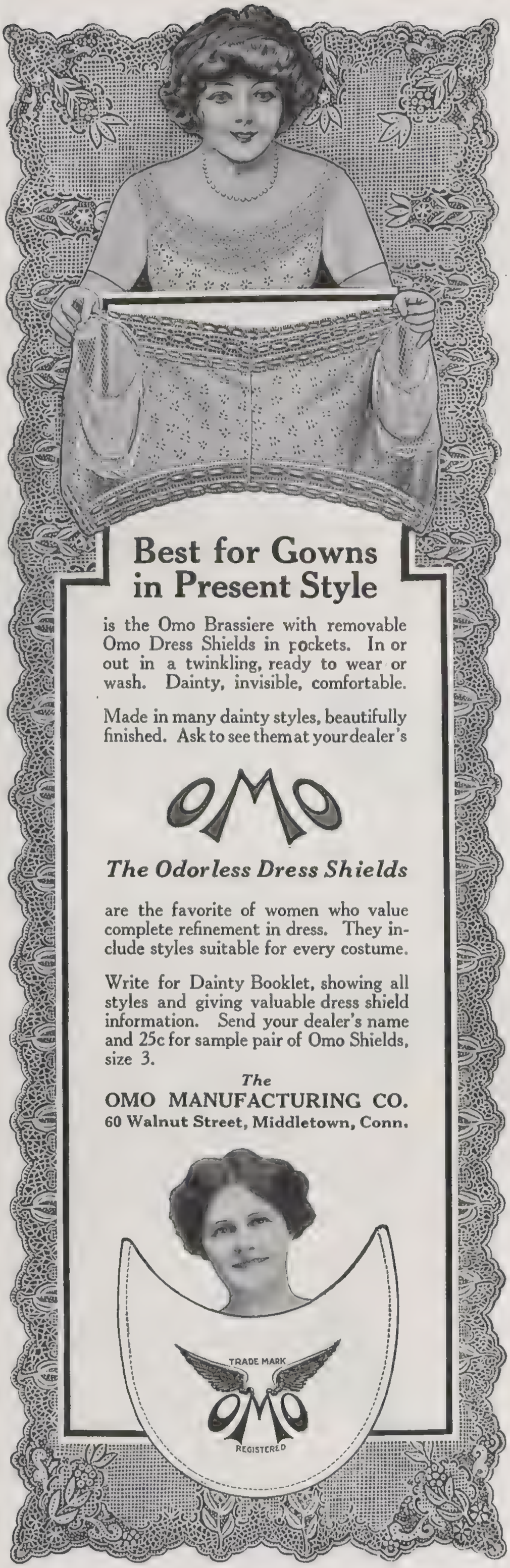
Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

Ten Popular Kinds *All Dealers*

G. F. HEUBLEIN & BRO.
Sole Proprietors
Hartford New York London



Best for Gowns in Present Style

is the Omo Brassiere with removable Omo Dress Shields in pockets. In or out in a twinkling, ready to wear or wash. Dainty, invisible, comfortable.

Made in many dainty styles, beautifully finished. Ask to see them at your dealer's

OMO

The Odorless Dress Shields

are the favorite of women who value complete refinement in dress. They include styles suitable for every costume.

Write for Dainty Booklet, showing all styles and giving valuable dress shield information. Send your dealer's name and 25c for sample pair of Omo Shields, size 3.

The
OMO MANUFACTURING CO.
60 Walnut Street, Middletown, Conn.

"Just Nature's Way"



Facial Beauty Culture

Will make you look Younger and More Beautiful than all the external treatments you might use for a lifetime. My System removes wrinkles and lines, draws up sagging muscles, eradicates signs of age, and makes the complexion fresh as in girlhood—without massage, vibration, plasters, or any drugs or appliances whatever—*Just Nature's Way.* I teach you a method for life. I have taught this method for fourteen years and have women of international prominence among my pupils.

Young Faces too can be beautifully rounded and hollows in the neck can be positively filled in, while the skin becomes clearer and exquisite coloring is brought to the cheek and lips *Without Cosmetics.*

Write today for my New Booklet on "Facial Beauty Culture, Body Culture and New Beauty Suggestions"—*Free.*

KATHRYN MURRAY
Dept. V-21
209 State Street Chicago

The First Woman to teach Scientific Facial Exercise

FOR GOOD HAIR

The Duchess of Marlborough Recommends

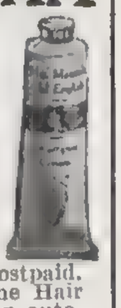


Mrs MASON'S Old English HAIR TONIC

This is the Hair Tonic used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting, and dead-looking, lusterless hair.

Mrs. Mason's Old English

SHAMPOO CREAM



Makes Hair Look Twice as Thick as It Really Is—Soft, Fluffy, Lustrous

This pure antiseptic shampoo, made from tonic, cleansing herbs, is unequalled to cleanse and invigorate the hair and scalp, remove dandruff, dust, excess oil, irritation, and together with the Hair Tonic makes a complete treatment that insures perfect hair and scalp health.

Hair Tonic, $1.00. Shampoo Cream, 25c. a tube—enough for several shampoos

At Drug & Dept. Stores or sent postpaid. Send 2c. for Mrs. Mason's Book, "The Hair and How to Preserve It," containing autograph letters from famous women. Also a trial tube of Shampoo Cream.

THE PAXTON TOILET CO., BOSTON, MASS.

MAURICE

398 Fifth Avenue, New York

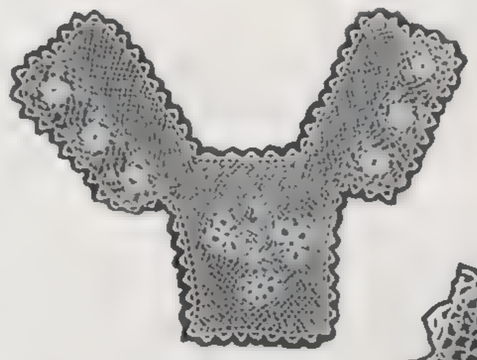
(Opposite Tiffany's)

Prices for 1914 will be kept at the regular Maurice standard, viz: exactly one-half the prices charged by the best department stores. Here are a few examples.

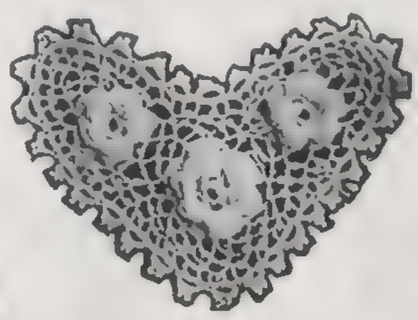


Send for Maurice Catalogue, illustrating the season's best laces, and lingerie. A postcard brings it; or it will be sent with your purchase of any article shown here.

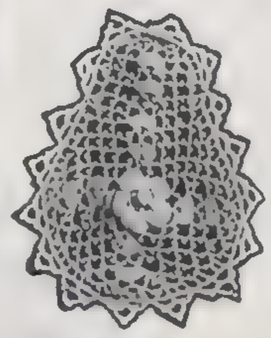
V 100—Blouse of novelty striped voile, vestee, collar and cuffs of marquisette, edged with fine baby Irish, hand crochet buttons down front.
Maurice price, $2.95



V 103—Irish crochet yoke without collar. Suitable for waists or dresses.
Maurice price, $ .95



V 101—Heart-shaped medallions, picot edging, rose design.
Maurice price, $ .18



V 102—Baby Irish medallion, pear shaped, lattice work roses in relief, suitable for infant's wear and waists.
Maurice price, $ .18



V 105—Real baby Irish edging, rose design picot edging. **Maurice price, $ .75 a yard**

A Mid-Season Creation from the Miller Workshop

This slipper was originated by I. Miller, and can be purchased at his two stores—nowhere else. It is made of imported calf, with white calf tongue and white calf inlay in the vamp.

YOU CAN SAFELY BUY THEM BY MAIL

Because they are warranted to fit absolutely, or money refunded. They are sent Parcels Post Prepaid. Send for catalog (edition No. 4).

I. MILLER

2 STORES 1 W. 42d St. (at 5th Av.)
1554 B'way (at 46th St.)

NEW YORK CITY

PHONE 5506 CHELSEA

SIX DOLLARS



WHAT THEY SAY

(*Continued from page 94*)

children. In Chicago it was used for educational work, and in St. Louis for an open air school and a camp. The story of other cities is practically the same. The sale itself has been a potent factor in disseminating information. Purchasers become interested in the movement for which the seals stand. A double advantage is thus gained. In this way a very small voluntary tax has exerted a wide influence for the promotion of national and, in particular, civic health.

THE CHINESE SUPERMAN

The growth as well as the birth of a republic must always be a matter of interest to Americans. It is, in fact, in these days of shifting political ideals, a matter of world-wide concern. Therefore all eyes turn eagerly to the newly elected president of China. Yuan Shi Kai has proved himself the most powerful, if not the most "honorable," man in his country, and his election to the presidency should excite no surprise. He triumphed first over the Emperor, and later over his rival, Dr. Sun Yat-sun, and is now at the head of the nation for five years, with the possibility of a second term. He has good qualities to offset his dauntless ambition for personal preferment and his tyrannical spirit, and it is thought that he may fill the office of president at this juncture better than any of the opposing candidates. The presidential election in China is not by popular vote. The House of Representatives and the Senate, 850 members in all, meet and proceed to ballot for a president. In this case, the session lasted twelve hours, and on the third ballot Yuan Shi Kai was elected by the necessary two-thirds vote. The election was a formality since all knew what the outcome would be. Yuan forced his election upon the Parliament as soon as it had drafted a constitution to the point of determining the length of the presidential term. Now it is feared that he will use his powerful influence to thwart the plays for a really representative form of government. Stirring times are ahead of the new president, if the attempt on his life on inauguration day is any indication of the future. However, he has confidence in his own strength to face all impending difficulties.

THE BOYS' COURT

One of the significant changes that has come over people in recent years is in their attitude toward the criminal. Although crime is not less heinous, the person who commits the overt act which constitutes crime is shown more consideration than ever before. The rehabilitation of the individual is the watchword of to-day. Offences against the law, and thus against public welfare, must be punished if society is to be protected, but the underlying principle should always be the reformation of the individual. The practical elimination of the idea of vengeance from punishment marks the boundary between the old idea and the new. The man gone wrong is a man after all. He must be forgiven, not forgotten. This changed attitude has given us the whole probation movement, and the Juvenile Court. The present method of dealing with offending children is full of hope. Children respond readily when confidence is placed in them, and their environment improved.

Satisfied on these points, the average citizen has settled back into complacency, knowing that children are not now herded with older criminals. He forgets that boys a year or two past sixteen are but children after all, though they do not come within the jurisdiction of the children's courts. It is, therefore, of great interest to know that these youths have come into their own in at least one city. Chicago has recently organized the first "Boys' Court" in the country. All boys between the ages of seventeen and twenty-one will come before this court. The custom has been to lodge such boys in jail to await trial. In the event of their failure to secure bonds, they might be obliged to remain in jail two or three months. This experience is at best an embittering one, and tends to engender criminal instincts. All honor is due to the chief justice of the Municipal Court in Chicago for inaugurating this reform.

A COLLEGE OF SURGEONS

The establishment of a College of Surgery in this country, similar to the Royal College in London, is cause for satisfaction to all who realize the value of standardizing surgical skill. Owing to the chaotic state of medical education in the United States (out of which chaos order is slowly evolving, however), crimes are too often committed in the name of cures. The poor sufferer frequently has no means of knowing the qualifications of the man who undertakes to operate on him. The M. D. degree itself furnishes no guaranty. Now, however, there is a stamp of professional superiority affixed by the new institution. The American College of Surgery makes its début with one thousand Fellows, entitled by achievement and training to wield the scalpel with precision. Others, of course, will qualify or present credentials already possessed, so that another year may see the body of notables considerably enlarged.

No one deplores the existence of incompetency in the medical profession more than doctors themselves, and they should be commended for their insistence upon the necessity for higher efficiency, the outcome of which is the establishment of the college under discussion. This is the layman's interest as well as the physician's, since he is the victim of unstandardized skill. It is a platitude to say that nothing is more important to the welfare of the country than the preservation of health, yet in practise it would seem to be a recent discovery. Startling changes in the homogeneity of our population may be responsible for the awakening, since they are forcing upon us new needs and responsibilities. One outcome of this is insistence upon greater efficiency in the practitioner; another, the establishment of a new profession, that of officer of public health, carrying with it the cabalistic letters C. P. H. This certificate of public health is to be granted to graduates of a school lately established in Boston by Harvard University and the Institute of Technology.

This is something new under the sun, and it has come in response to a real need. Skilled sanitarians are as necessary as skilled surgeons. The sanitarian must be a combination of medical man and engineer, and in him lies the hope of the future. Dealing with individual cases of malaria, for example, is at best a stupid business, but ridding whole regions of the cause of malaria is inspired labor. Colonel Gorgas performed the latter task and made Panama habitable—even gave the world a canal. He is now trying to clean up the pneumonia-infected, diamond belt of South Africa in the same way. He is the greatest missionary alive. What he has done on a gigantic scale needs to be done in a small way in every hamlet in the United States.

ANNIE MARION MACLEAN.

LEAVENS FURNITURE



¶ Repeated orders from satisfied customers and their frequent letters of commendation place Leavens' Made Furniture in a class by itself. It is furniture that meets every requirement of the particular purchaser. A large variety of styles, all good, and each purchaser's individual taste in finish, insure the measure of satisfaction that has resulted in a marked increase in sales during the past year.

¶ Leavens' Made Furniture is designed on the plain, simple lines that give style and character. It is strong but not clumsy. Each piece has individuality. An inspection of unfinished stock in our warerooms shows how good is the material, and how honestly it is built. It is finished to your order if so desired.

¶ A package of over two hundred prints and a color chart will show you possibilities for every room in your house. Send for them.



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MANUFACTURERS
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WALOHN BONING

IN YOUR CORSET INSURES BETTER

STYLE-
BETTER FIT-
LONGER WEAR-
MORE COMFORT

IS YOUR CORSET BONED WITH **WALOHN?**

ONLY GENUINE IF EVERY STRIP IS STAMPED **WALOHN**

"For the Low-Brow as well as the artistic bug"—says one reader of **ART.** It's vital, sane, broad, original, progressive. Unlike any other magazine. Interests everybody. Business men get it at their offices. $1 a year. Exquisitely printed. **Makes ideal gift.** Copy and special offer for 2c stamp. **Room 24, 334 S. Michigan Ave., Chicago**



SPRING DRESS MATERIALS

NEXT on Vogue's Spring Fashion programme will come a number devoted largely to the smart new fabrics from which the modes of this year will be developed.

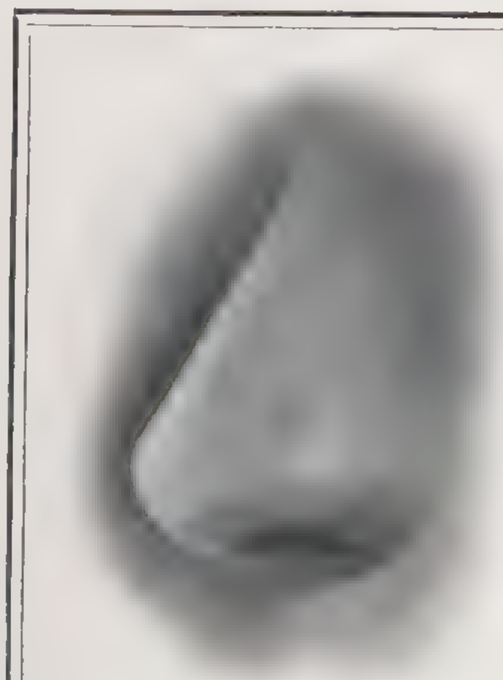
ALREADY the Paris designers have in hand the materials they will use this Spring and Summer. Spinners and weavers have perforce to be the most forehanded of men; for until their fabrics are ready the dress designers can do nothing. No couturier is wizard enough to evolve a new creation out of imaginary materials; and already time presses, for the great Spring Fashion Openings are but a few weeks distant.

READY now are the new materials—not yet displayed generally in the shops, but accessible to the designers and to Vogue. In the Spring Dress Materials Number you will find a wide variety of airy, diaphanous stuffs: silks, cottons and all the materials from which your new clothes will be made.

WATCH for these interesting fabrics in the next Vogue. Watch too for an advance showing of the gowns and waists that are being made of them. The next Vogue will reveal many secrets about the mode of two, three and even six months hence.

D A T E D F E B R U A R Y 1 s t

A L L N E W S D E A L E R S



Conspicuous Nose Pores

How to reduce them

Complexions otherwise flawless are often ruined by conspicuous nose pores.

In such cases the small muscular fibres of the nose have become weakened and do not keep the pores closed as they should be. Instead these pores collect dirt, clog up, and become enlarged.

Begin this treatment tonight

Wring a cloth from very hot water, lather it with Woodbury's Facial Soap, then hold it to your face. When the heat has expanded the pores, rub in *very gently* a fresh lather of Woodbury's. Repeat this hot water and lather application several times, *stopping at once when your nose feels sensitive.* Then finish by rubbing the nose for a few minutes *with a lump of ice.*

Woodbury's Facial Soap cleanses the pores. This treatment with it strengthens the muscular fibres so that they can contract properly. But do not expect to change in a week a condition resulting from years of neglect. Use this treatment *persistently.* It will gradually reduce the enlarged pores until they are inconspicuous.

Tear off the illustration of the cake shown below as a reminder to get Woodbury's and try this treatment. Try Woodbury's also for general toilet use. See what a delightful feeling it gives your skin.

Woodbury's Facial Soap costs 25c a cake.

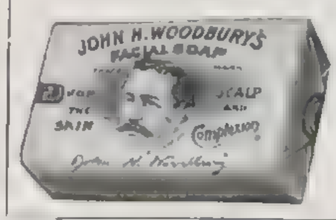
Woodbury's Facial Soap

For sale by dealers throughout the United States and Canada

Write today for samples

For 4c we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Write today to the Andrew Jergens Co., Dept. 9-A, Spring Grove Avenue, Cincinnati, O.

In Canada, *address The Andrew Jergens Co., Ltd., Dept. 9-A, Perth, Ontario.*





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Instead of standing hour after hour for fittings, 'phone instructions to your Dressmaker and send in your place—

Pneu Form

The Pneumatic Dress Form

It never gets tired of standing, nor irritable, nor cross, nor out of sorts, and better still, it *stands still* throughout the fitting.

PNEU FORM *is You,* when it is inflated inside your fitted waist-and-hip lining. It's your "double," your twin self, your replica—exact in every line and curve of neck, shoulders, bust, back and hips.

The standard rod adjusts to any desired height. With PNEU FORM, skirts may be perfectly hung and draped and the most elaborate costume made and completed without a single "tryon."

When not in use, its own box base holds it all.

Write for booklet, "IT'S YOU," which gives full description, uses and price of PNEU FORM.

The Pneumatic Dress Form Co.
557 Fifth Avenue, *Near 46th Street*
NEW YORK CITY



It's You



SOCIETY

Died

NEW YORK

Phillipse.—On December 10, in New York, Miss Margaret G. Phillipse.

Robinson.—On December 18, in New York, the Right Rev. Henry Douglas Robinson, Bishop of Nevada.

BALTIMORE

Gaillard.—On December 5, in Baltimore, Lieutenant-Colonel David DuBoise Gaillard.

DUBLIN

Abbott.—On December 18, in Dublin, Dr. Thomas Kingsmill Abbott, Senior Fellow of Trinity College.

LONDON

Houghton.—On December 10, in London, Stanly Houghton.

Lyttleton.—On December 5, in London, The Hon. George W. S. Lyttleton.

ROME

Simmons.—On December 8, in Rome, Franklin Simmons.

Engaged

NEW YORK

Fitch-Lawrence. — Miss Diantha Allen Fitch, daughter of Dr. and Mrs. Allen Fitch, to Mr. Connor Lawrence, son of Mr. Frank R. Lawrence.

ATLANTA

Dunson-Willingham.—Miss Jane Edith Dunson, daughter of Mr. and Mrs. Walker Dunson, to Mr. William Bayard Willingham.

Ricketson-Griffeth. — Miss Rosamond Ricketson, daughter of Mr. and Mrs. Fleming Ricketson, of Warrenton, to Mr. Earl Griffeth.

BOSTON

Gardiner-Draper.—Miss Anna Lowell Gardiner, daughter of Mr. and Mrs. Robert H. Gardiner, to Mr. Roger Francis Draper, son of the Rev. and Mrs. W. H. Draper, of Leeds, England.

CHICAGO

Cook-Harrison. — Miss Lucy B. Cook, daughter of Mr. and Mrs. Charles Howell Cook, to Mr. Carter Henry Harrison, Jr., son of Mayor and Mrs. Carter Harrison.

DENVER

Sykes-Spearman.—Mrs. Richard Sykes to Sir Joseph Spearman, Bart., of Craigour, Gullane, Scotland.

PHILADELPHIA

Randolph-Stevenson.—Miss Emily Randolph, daughter of Mr. Philip S. P. Randolph, to Mr. Philip Stevenson.

PROVIDENCE

Phillips-Bumpus.—Miss Ruth Williams Phillips, daughter of Mr. and Mrs. Eugene R. Phillips, of Phillipsdale, R. I., to Mr. Herman Carey Bumpus, Jr., son of Mr. and Mrs. Herman Carey Bumpus, of Providence.

WASHINGTON

Jennings-Hackett.—Miss Katharine Jennings, daughter of Mr. Hennen Jennings, to Mr. Chauncey Hackett.

Kern-Lawton.—Miss Julia Annie Kern, daughter of Senator and Mrs. John W. Kern, to Dr. George B. Lawton, of Virginia.

Weddings

NEW YORK

André-Webb.—On January 14, in the Church of the Heavenly Rest, Mr. Jorge André and Miss Laura Vanderbilt Webb, daughter of Mr. and Mrs. F. Egerton Webb.

Blagdon-Draper.—On December 14, Mr. Linzee Blagdon, son of Mrs. George Blagdon, and Miss Dorothy Draper, daughter of Mrs. William H. Draper, in Grace Church.

Caesar-Porter.—On December 27, in St. Thomas's Church, Mr. Harry Isham Caesar, son of Mr. and Mrs. Henry A. Caesar, and Miss Doris Porter, daughter of Mr. and Mrs. Alfred Haynes Porter.

Fowler-Cram.—On January 5, in Trinity Chapel, Mr. Robert Ludlow Fowler, Jr., and Miss Charlotte Cram, daughter of the late Henry Cram.

Hamilton-VanHuesen.—On January 12, in Grace Church, Mr. Arthur Gould Hamilton, son of Mr. and Mrs. William Alexander Hamilton, and Miss Elizabeth Van Huesen, daughter of Mr. and Mrs. Charles Van Huesen, of Albany.

Holman-Glover.—On January 10, in St. Bartholomew's Church, Mr. John P. Holman and Miss Helen Le Roy Glover, daughter of Mrs. Henry Sheaff Glover.

Osborn-Schieffelin.—On January 5, Mr. Frederick Osborn, son of Mr. and Mrs. William Church Osborn, and Miss Margaret Schieffelin, daughter of Mr. and Mrs. William Jay Schieffelin.

BERNE, SWITZERLAND

Brooke-McKee.—Mr. Frederick H. Brooke, of Washington, and Mrs. Dunn McKee, daughter of Mrs. A. E. Bates.

BOSTON

Meyer-Saltonstall.—On December 20, Mr. George von L. Meyer, Jr., son of Mr. and Mrs. George von L. Meyer, and Miss Frances Saltonstall, daughter of Mr. and Mrs. Philip L. Saltonstall.

CHICAGO

Stillwell-Peabody.—On January 3, in St. James's Church, Mr. Addison Stillwell, son of Mr. and Mrs. Homer Addison Stillwell, and Miss May Henderson Peabody, daughter of Mr. and Mrs. F. S. Peabody.

CLEVELAND

Newcomer-Chisholm.—On January 6, Mr. Frank G. Newcomer and Miss Ruth Chisholm, daughter of Mr. and Mrs. Charles H. Chisholm.

DENVER

Hayes-Davis.—On December 17, in St. Stephen's Church, Mr. William Davis Hayes and Miss Elizabeth McEuan Davis, daughter of Mr. and Mrs. Henry Kirke Davis.

LENOX

Bigelow-Folsom.—On December 27, in Trinity Church, Lenox, Mr. Cleveland Bigelow, son of Mr. and Mrs. Joseph S. Bigelow, of Boston, and Miss Frances Constance Folsom, daughter of Mr. and Mrs. George Winthrop Folsom.

LONDON

Marryat-Haldeman.—On January 1, in St. Margaret's Church, Westminster, Lieut. Victor Marryat, R. N., and Miss Charlotte Riddle Haldeman, daughter of Mr. and Mrs. Donald C. Haldeman, of Philadelphia.

PHILADELPHIA

De St. Phalle-Voorhees.—On December 11, Mr. François de St. Phalle, son of Count and Countess de St. Phalle, of Paris, and Miss Helen Voorhees, daughter of Mr. and Mrs. Theodore Voorhees, of Elkins Park.

SAN FRANCISCO

Ames-Murray.—On December 27, Mr. Alden Ames, son of Mrs. Pelham Ames, San Mateo, and Miss Maud Murray, daughter of Mrs. Sarah Rhoades Murray.

WASHINGTON

Osterhaus-Downing. — On December 5, Lieut. Commander Hugo W. Osterhaus, U. S. N., and Miss Helen Huntington Downing, daughter of Mr. and Mrs. August C. Downing.

(*Continued on page* 100)

Reduce Your Flesh

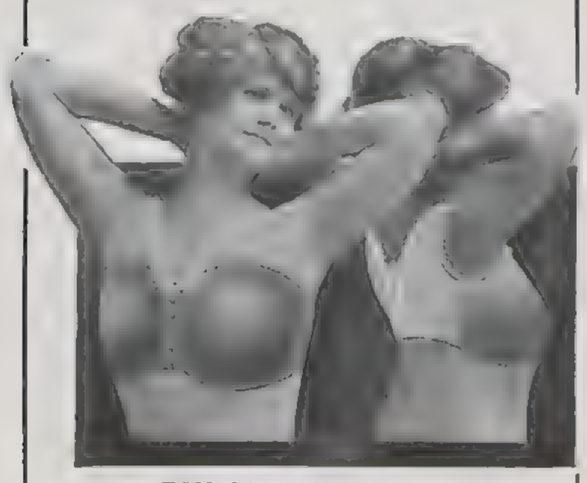
It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS

Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.

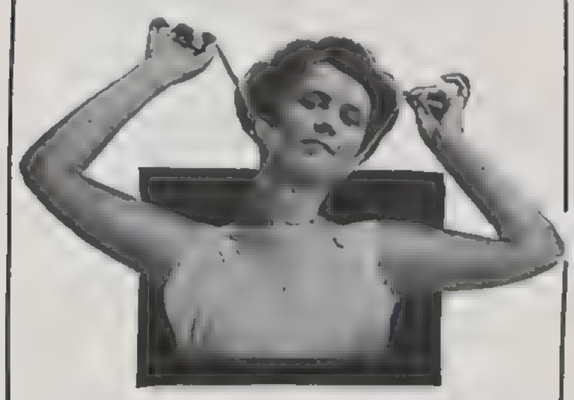


BUST REDUCER, $5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back.
The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Rubber Elastic Bust Reducer, $3

Made of dainty, white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.



NECK AND CHIN REDUCERS, $3

Arm reducers, with attachment across the back and lacing in front to keep in place. Price, $4.00 each.



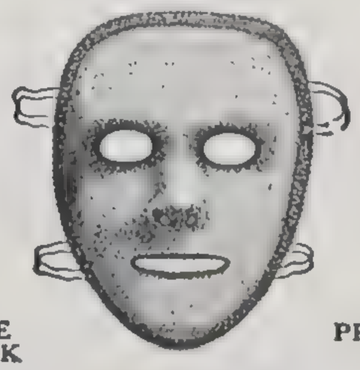
DR. WALTER'S SLIP-OVER, $6

Made of strong rubber elastic webbing. Worn over the corsets and reduces the hips at the same time increasing comfort to a startling degree.

Made to your measure, price $6 up

Perfect fit guaranteed

Rubber Elastic Webbing "Slip-Ons," $8 up



FACE MASK **PRICE $5**

No cosmetics required. Excellent for bleaching the face.

Gloves to Elbow, Price $5

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

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Hand Made

Established Over 30 Years

Unusual style departure. Wonderful new fabrics—Brocades in Silver, Gold, Pinks and Blues. All desirable effects in coloring are now introduced in a model that has already obtained favor.

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Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous Flesh will positively disappear.

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Rubber Garments

FOR MEN AND WOMEN



DR. WALTER'S CORSAGE

This garment can be worn comfortably under the corset—reduces the bust, hips and thigh.

DR. WALTER'S CHIN REDUCER AND WRINKLE ERADICATOR

Shown in the illustration above

This specially treated rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone —no measurements are required.

Chin Reducer, *Price $2.00*

Wrinkle Eradicator or Frown Band, *Price $2.00*



DR. WALTER'S GIRDLE PANTS

Reduces the limbs, hips, abdomen and as far above the waist-line as desired.

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

Dept. A, 45 W. 34th Street, New York



The Beautifying Arden Preparations

Every one is a full-blown flower of perfection; a proved and acknowledged triumph in scientific skin treatment; so positively and immediately improving that a single treatment shows a decided and gratifying change. Here are described a few of the fundamental preparations, most efficacious as individual remedies, and representing units of a complete system, which embrace every branch of beautifying treatment.

THE FAMOUS ARDENA SKIN-TONIC

A perfect, almost magical, astringent; giving the elixir of youth to loose, flabby skin. A prevention against climatic changes. Especially potent in removing puffiness under the eyes. Bottle, 75c, $1.50, $3.00.

THE NOURISHING VENETIAN VELVA CREAM

An ideal skin food for delicate complexions, makes the skin firm and satiny. Jar, 50c, $1.00, $2.00.

THE WONDERFUL VENETIAN PORE CREAM

Unfailingly reduces enlarged pores, and transforms a coarse skin into one of smooth texture. Jar, $1.00.

THE SPLENDID VENETIAN LILLE LOTION

Unlike those injurious liquid powders that clog the pores and dry the skin, Lille Lotion is excellent for the skin; whitens, removes blemishes, and protects against wind or sun. Bottle, $1.00, $2.00.

THE FASHIONABLE POUDRE DE LILAC

Evening powder of exquisite fineness and softness—giving the skin a fascinating, dull tone. The most fairy-like creation for evening use; in delicate tones of lavender. Box, $2.50.

THE IDEAL VENETIAN BEAUTY BOXES

First, the **Skin Treatment Box**, containing generous quantities of VENETIAN ARDENA SKIN-TONIC, VENETIAN CLEANSING CREAM, VENETIAN VELVA CREAM, AND VENETIAN PORE CREAM. Packed in handsome metal box, Japanned in pink. Limited time—$3.00.

Second, the **Travelers' Box**, containing seven Venetian Preparations, convenient and compact to take in motor. $10.

Third, the **Boudoir Box**, quite adequate for general use; contains fifteen Venetian Preparations. $14.

Fourth, the **Complete Beauty Box**, a veritable treasure chest containing twenty-five Venetian Preparations. Handsomely Japanned in black. $25.

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"THE QUEST OF THE BEAUTIFUL" is a booklet you will enjoy reading. Sent free upon request.

Treatments given at the Arden Salon D'Oro

THE FACE
Smoothing and firming the skin by bracing the facial muscles without stretching the skin.
Treatment $2.00.

THE SKIN
Overcoming redness and roughness resulting from wind exposure, making the skin creamy white.
Treatment $2.00.

THE CHIN
Arresting the development or continuance of a "double chin," and all neck flabbiness.
Treatment $2.00.

Elizabeth Arden

509 Fifth Avenue Dept. 44, **New York**



Mrs. Copeland

Advanced styles now ready in Distinctive and Practical modes for Southern wear.

Mail Orders Satisfactorily Executed

The Cambridge Building, 334 5th Avenue
New York City

SOCIETY

(*Continued from page 98*)

Débutante Teas, Receptions, and Dances

Adams, Mrs. Franklin.—On December 20, a reception to introduce her daughter, Miss Edith Adams, at her residence, 3 East Seventy-sixth Street.

Andrews, Mrs. Samuel.—On January 8, a reception at her residence, 875 Madison Avenue, to introduce her daughter, Miss Naomi Andrews.

Coster, Mrs. Charles Henry.—On January 8, a ball at Sherry's, to introduce her daughter, Miss Maud Coster.

Dances

Alexander, Mrs. William.—On December 30, a dinner-dance at the St. Regis.

Blair, Mrs. James A.—On January 16, a dance at Sherry's, for Miss Penelope Sears, débutante daughter of Mr. and Mrs. Joseph Hamblen Sears.

Dodge, Mrs. Cleveland M.—On January 5, a dance at her residence, 262 Madison Avenue, for Miss Elizabeth Emmons.

Dodge, Mr. and Mrs. Marcellus Hartley. on December 31, a calico ball.

Fish, Mrs. Stuyvesant.—On January 16, 22, and 29, dinner-dances at her residence, 25 East 78th Street.

Forsythe, Mrs. George Wallace. — On January 12, a dinner-dance at Sherry's, for her niece, Miss Beatrice Burrill, daughter of Mr. and Mrs. E. Livingston Burrill.

Gerry, Mrs. Elbridge T.—On January 12, a dinner-dance at her residence 2 East Sixty-first Street.

Gould, Mrs. George Jay.—On January 21, a dance at her residence, 875 Fifth Avenue, for Miss Mimi Scott, daughter of Mr. George I. Scott.

Kerr, Mrs. John Clapperton.—On January 1, a *thé dansant* for her daughter, Miss Helen Culver Kerr.

Leary, Mrs. Daniel J.—On January 6, a dance at Sherry's, for Miss Beth Leary.

MacDonell, Mrs. A. Masters.—On January 6, a dance at Sherry's, for Miss Lentilhon Gilford, débutante daughter of Mr. John Parkin Gilford.

May Class Dances.—On December 26, January 16, and February 13, at Delmonico's. Patronesses: Mrs. Frederick Sands, Mrs. A. Clinton Wilmerding, and Mrs. Frederick Southack.

Pyne, Mr. Percy Rivington 2d.—On January 14, a dance at Sherry's.

Singer, Mrs. Arthur J.—On December 30, a dance at her residence, 11 East 75th Street, for her daughter, Miss Ruth Singer.

Sloane, Mrs. William Douglas.—On January 6, a dance at her residence, 2 West Fifty-second Street, for her niece, the Countess Széchényi.

Townsend, Mrs. J. Allen.—On January 5, a dance at the Colony Club, for her daughter, Miss Adeline Townsend.

The Three Dances.—On December 22, January 20, and February 10, at the Plaza Hotel.

Charitable Intimations

Costume Ball.—On January 7, at Sherry's, for the benefit of the Ladies' Auxiliary of the Lying-In Hospital. Committee: Mrs. Austen Gray, Mrs. Arthur Iselin, Mrs. French Vanderbilt, Mrs. Charles Dana Gibson, Mrs. Frank Gray Griswold, and Mrs. Wm. De Lancey Kountze.

Junior League Entertainments. — On January 16 and 17, "The Merry Whirl," at the Waldorf-Astoria. Committee: Misses Mary Crocker Alexander, Carol Harriman, Maud Coster, Margaret Seton Porter, Beatrice G. Pratt, Marie Louise Emmet.

Imperial Order, Daughters of the British Empire.—On January 9, a ball at the Waldorf-Astoria, under the patronage of the British Embassy.

WHO'S WHO *on the* RIVIERA

(*Continued from page 61*)

the deck of an incoming steamer, when as the first indication of its proximity, one beholds a great building which towers like a giant in the pathway of the ship. This is the museum of Oceanography, built by the Prince of Monaco on a point of the rocky promontory on which his palace is situated. Soon one lands in the beautiful little bay of Villefranche, where the American squadron was so lately harbored, for Villefranche is the military harbor of the Riviera, and not only do the French battleships anchor there to give their winter fêtes, but it is the port of call of all visiting battleships. The bay is so narrow and the great, gray ships are anchored so thickly, each disproportionately tethered to a red, floating buoy that the miniature sheet of water looks like an overcrowded arsenal.

On the right, as one enters the bay, a rocky cape sticks up out of the water and forms a base for a great semaphore. This is Cap Ferrat, celebrated not only as one of the loveliest spots on the Riviera, where there are a number of exclusive and palatial cottages, but also as the place chosen by the late King Leopold of Belgium as a retreat after his morganatic marriage to the young woman to whom he had previously given the title of Baroness de Vaughan. King Leopold built a palace on Cap Ferrat for himself, and near it one for the Baroness de Vaughan. Then, after his daughter, Clementine, the only daughter with whom he ever seemed to be on friendly terms, had—as the story goes—ordered that the Baroness Vaughan should be admitted into her father's palace only by the servant's stairway, he built still another beautiful villa, this one for his daughter. The King of the Belgians lived his life of Arcadia here with his morganatic wife. They attended the theatres together, where they sat in the ordinary orchestra chairs, and in many other ways they enjoyed their lives like plain bourgeoisie.

A number of smart Americans, including Mr. Ralph Curtis, have cottages on Cap Ferrat, but at the present time the most notable resident is probably Mme. Maurice Ephrussi, the only daughter of the late Baron Alphonse de Rothschild. Mme. Ephrussi's wealth is colossal, and she has purchased a vast domain on the sunny slope of Cap Ferrat, where in her leisure hours she amuses herself by superintending the construction of an enormous palace which, it is understood, will be most original and unusual. It seems that the building is being constructed of wood, that it will require some years to finish it, and that afterward, if Mme. Ephrussi is pleased with it, it is to be executed in carved stone.

Monte Carlo is a half hour's ride from Villefranche. The palace of the Prince of Monaco lies above Monte Carlo and has for a background the high, rocky promontory known as the *Tête de Chien*. The palace itself stands on an isolated rock called *Le Rocher* which in reality is much higher than the photograph on page 61 indicates. On this rock, besides the palace of the Prince, are the Cathedral, and the Police Department. No hotels may be built on this rock, but it may easily be reached by carriage or by a tram-line which makes trips at regular intervals.

Among the well-known visitors to Monte Carlo is the Baroness Vaughan who, since the death of King Leopold, has been married and divorced. The Baroness is said to be the daughter of a concierge in Paris and to have come to the notice of the king when helping him on with his overcoat at a Champs Elysées hotel where she was employed.



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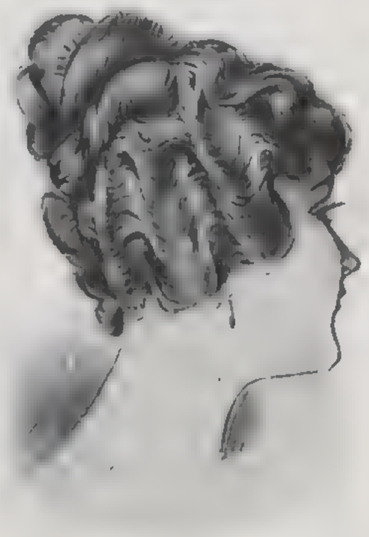
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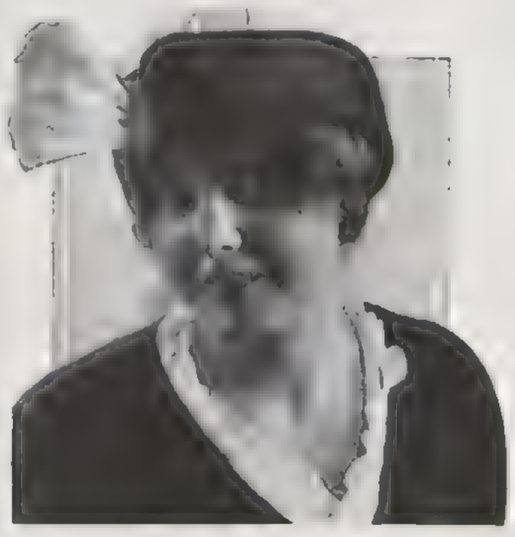
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MUSIC

Calendar

JANUARY 10 AND JANUARY 12

Century Opera House, 8 p.m., "The Tales of Hoffman." January 10, 2 p.m., "The Tales of Hoffman."

SATURDAY, JANUARY 10

Carnegie Hall, 2:30 p.m., Boston Symphony Orchestra.

Aeolian Hall, 8:15 p.m., chamber music concert, Longy New York Modern Chamber Music Society.

SUNDAY, JANUARY 11

Aeolian Hall, 3 p.m., piano recital, Harold Bauer; 8:15 p.m., song recital, Bernhard Steinberg.

Carnegie Hall, 3 p.m., Philharmonic Society; soloist, Mischa Elman, violinist.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert; soloist, Eugène Ysaye.

JANUARY 13 TO JANUARY 17 INCLUSIVE, AND JANUARY 19

Century Opera House, 8 p.m., "Romeo and Juliet"; January 14 and 17, 2 p.m., "Romeo and Juliet."

TUESDAY, JANUARY 13

Aeolian Hall, 3 p.m., song recital, Oscar Seagle, baritone; 8:15 p.m., Kneisel Quartet, chamber music concert No. 3.

THURSDAY, JANUARY 15

Aeolian Hall, 3 p.m., song recital, Margaret Huston.

Carnegie Hall, 8:15 p.m., Philharmonic Society; soloist, Mischa Elman, violinist.

FRIDAY, JANUARY 16

Carnegie Hall, 2:30 p.m., Philharmonic Society; soloist, Mischa Elman, violinist.

Aeolian Hall, 3:10 p.m., Symphony Society; soloist, Fritz Kreisler, violinist.

SATURDAY, JANUARY 17

Carnegie Hall, 2:30 p.m., Young People's Symphony Concert; soloist, Julia Culp, lieder singer.

SUNDAY, JANUARY 18

Aeolian Hall, 3 p.m., Symphony Society; soloist, Fritz Kreisler, violinist; same program as at previous Friday matinée; 8:15 p.m., song recital, James Burke.

Carnegie Hall, 3 p.m., joint song recital, Alice Neilsen and Gertrude Purdy.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MONDAY, JANUARY 19

Aeolian Hall, 3 p.m., song recital in costume, Maggie Teyte, English soprano; 8:15 p.m., annual concert of New York Scottish Society.

JANUARY 20 TO JANUARY 24 INCLUSIVE, AND JANUARY 26

Century Opera House, 8 p.m., "La Bohème"; January 21 and 24, 2 p.m., "La Bohème."

TUESDAY, JANUARY 20

Aeolian Hall, 3 p.m., lecture No. 1 on music of Richard Wagner, Walter Damrosch; 8:15 p. m., chamber music concert, Adele Margulies Trio.

Carnegie Hall, 8:15 p.m., choral concert, "The Schola Cantorum," Kurt Schindler conductor; soloist, Julia Culp, interpreter of lieder.

WEDNESDAY, JANUARY 21

Aeolian Hall, 3 p.m., joint recital, Harold Bauer, pianist; Jacques Thibaud, violinist; 8:15 p.m., concert of Singers' Club of New York.

THURSDAY, JANUARY 22

Carnegie Hall, 8:15 p.m., Philharmonic Society; soloist, Carl Flesch, violinist.

FRIDAY, JANUARY 23

Carnegie Hall, 2:30 p.m., Philharmonic Society, soloist, Carl Flesch, violinist.

Aeolian Hall, 3 p.m., lecture No. 2 on music of Richard Wagner, Walter Damrosch.

SUNDAY, JANUARY 25

Aeolian Hall, 3 p.m., Symphony Society, soloist, Florence Hinkle, soprano; Georges Barrere, flute player.

Carnegie Hall, 3 p.m., Philharmonic Society, soloist, Jean Gerardy, cellist.

Hippodrome, 8:15 p.m., "The Messiah," chorus of 1,200 and Franko Orchestra, direction of Tali Esen Morgan.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MUSIC NOTES

WHATEVER of intrinsic value there may be in "Der Rosenkavalier," which had its first performance in America on Tuesday evening, December 9, in the Metropolitan Opera House, it seems clear that Giulio Gatti-Casazza did not realize all the hopes he had set on the Strauss opera. Seldom, if ever, has so much energy been spent by the Metropolitan Opera Company on any one opera, as was given to the production of this difficult work, yet the public was singularly apathetic.

One of the most peculiar features of "Der Rosenkavalier" is the fact that the character of the youthful lover, Octavian, enlists the services of a mezzo soprano. In no other opera—not overlooking Mozart's "Marriage of Figaro" with the immortal Cherubini—has the rôle of a man whose love represents an element of paramount importance in the drama, been written for the voice of a woman. The effect of this arrangement, it must be conceded, is not altogether normal. Yet it is quite possible that a less robust, a less mannish, portrayal of "Quin-Quin" than Margarete Ober gives would strike a truer note. To hear so virile, so vigorous, so self-confident a gallant uttering impassioned protestations of love in the voice of a soprano is disturbing, to say the least.

Considered from an artistic standpoint Strauss's opera can hardly take high rank. The constant seesawing between the emotionalism of grand opera and the buffooneries of farce destroys the homogeneity and unity of the impression. Despite its obvious faults, however, the score contains passages of exceptional beauty and eloquence, such as the pathetically appealing soliloquy of the princess in the first act, and the following scene with Octavian; the first part of the second act, which leads up in a superbly effective crescendo to the entrance of the cavalier with his silvery emblem of love, and the terzet of Sophio, Octavian, and the field marshal's wife, near the end of the last act. These passages surely represent Strauss in his best lyric vein, and provide enough pleasure for the initiated listener to compensate in some measure for the long stretches of elaborate, thematic quibbling.

There was much rejoicing when Walter Damrosch produced, for the first time in America, Debussy's symphonic suite, entitled, "Le Printemps," which the program somewhat mystifyingly announced as his "last publication."

If "Le Printemps" actually were Debussy's latest score instead of a rearrangement of some early writings, the French composer's reputation would suffer a decided reverse. There is plenty of melody in the suite, and the instrumentation reveals the hand of the master. But such trivial effects as are found in the second movement are hardly worthy of the man who created "Pelléas et Mélisande."

Unfamiliar compositions by Emanuel Moor, a Hungarian, were given by the Flonzaley Quartet and the Longy New York Modern Chamber Music Society ensemble. Exquisitely did Alfred Pochon and Iwan D'Archambeau, of the former organization, play a suite in three movements for violin and cello; but the work itself, although simple enough in design, did not leave a clearly defined and lasting impression. Distinctly more original in idiom is the suite for flute, oboe, clarinet, horn, bassoon, two violins, viola, cello, and contrabass, which Longy and his collaborators presented. In fact, no other composition by Moor heard in New York thus far reveals so strikingly the individuality, resource, and skill of this prolific author.



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IF YOU DANCE YOU MUST PAY THE PIPER

(*Continued from page 25*)

reduced to its final analysis, meant the money spenders.

When Maurice started this epoch of extravagant prices for dancing, it was thought to be a personal tribute to a skilful performer, but it rapidly became a habit to pay high prices for any kind of dancing, whether as a means of amusing the public, entertaining one's guests, or learning how to dance. One hears calmly that a certain young woman dancer has signed a season contract for twelve hundred dollars a week with one restaurant alone, where her services are required for only two hours an evening. She adds, with nonchalance, in mentioning this engagement, that it is only one of the divisions of her day, and that she must double this amount to do a good week's work.

In the beginning of the passion for fancy dancing, which took the country by storm, the principal places that fostered it were the supper restaurants, which called their entertainments by the French name of cabaret. When the public grew more or less tired of these performances, the restaurants dropped them, and now the ballroom is given over to any guests who want to dance. One or two professionals are on hand to give the right touch, but the ceaseless string of entertainers is abandoned. Supper is compulsory, and so is the ordering of champagne, whether one drinks it or not, but judging from the impossibility of getting a table unless it is bespoken hours before, there are plenty of people who are quite willing to be "compelled."

It is only recently that the hotels have opened afternoon dances and tea-rooms, and these have exceeded all prophecies of success. Men who could not be lured away from the club or office heretofore, now need no urging to go to the *thé dansant*.

Two hotels have arranged for the afternoon dances to be on the roof, and at the Hotel McAlpin, where one dances on the twenty-fourth floor, the sight of the lower bay at sunset is quite worth the price of admission. At Delmonico's there is a trellised garden and, if one likes tea, rest, and a pleasant sight for the eyes, one need not worry over the new steps, for there is pleasure in merely being an onlooker and watching Joan Sawyer dance. At the Vanderbilt the dancing is in the private suite on the second floor, where Miss Matthews holds sway and where Aine, the young Argentine who taught Americans and Parisians, alike, at the Magic City in Paris, dances.

Oh, yes, there's money in dancing.

A NEW ROAD *on the* SOCIAL MAP

(*Continued from page 21*)

dinners, balls, and races. In its own time even a little fox-hunting over the "lion-tinted hills," so much like California, is indulged in.

One lingers a few days in Valparaiso, almost destroyed half a dozen years ago by earthquake and fire—like our own San Francisco, which, in many ways, it so closely resembles—and now entirely rebuilt.

Every one knows that all street car conductors in Chile are women, and most people conjure up visions of laughing eyed señoritas, each with a red rose somewhere about her. How different the reality! A young Englishman, after inspecting a few of them, plaintively remarked: "My word! They're not by way of being houris, are they?"

One goes, perhaps, down to Concepcion, through beautiful, fertile lands, always with the feeling that one has passed, with Alice, through the Looking Glass, because, to North American vision, everything is hind-side-before. As one goes south, it grows colder; July is midwinter, Christmas day is invariably hot; Easter comes with chrysanthemums; painters seek a south light, and warm winds blow from the suave north. If there is time, Valdivia should be visited. It is a German settlement—so characteristically German, in fact, that the Spanish flavor is almost entirely lost, and one could easily fancy oneself in some unfamiliar corner of the Fatherland. It is wiser, unless the Pass is closed by snows, to go farther south. If, perchance, the traveler has any romantic associations with the Straight of Magellan, it would be best to preserve them in imagination. There is magnificent scenery at the western end of the Straight, to be sure, but it is too frequently obscured by mist, even when one passes it in the daytime, and it must be a sturdy Romance that will withstand the general discomfort of that passage.

Santiago, the capital of Chile, has a charm not easily analyzed—the city itself is *simpatica*, and it has a delightful social life. As in most Spanish-American cities, society drives in the park late in the afternoon during the season. Around and around in a comparatively small circle move the equipages—an endless cue of carriages. The occupants greet their friends with "nods and becks and wreathèd smiles," and here Señor Don Ramon exchanges with Señorita Dolores those first, glowing glances which tempt him to follow her to the park for many subsequent afternoons, and to mass for many mornings, and, ultimately, to seek an introduction to papa, as a preface to his serious attentions to mamma. Here, too, the latest mode from Paris is shown to admiring, envious eyes. Presently two or three carriages slip out of the circle, and the others, like a flock of sheep, follow, rushing helter-skelter, with reckless disregard of each other, down-town somewhere for tea.

The custom that once existed of going, on certain evenings, to walk in the plaza to the music of the band—all the girls forming an inner ring and moving in one direction, and all the youths moving in the other in a larger outer circle, while the chaperoning parents watchfully occupied the benches—here, as elsewhere, has been practically abandoned, and one more engaging, old Spanish custom is disappearing from this hemisphere.

Of course, every newcomer must shop at Santiago. Indeed, one of the best curio shops in all South America is here—and drive to Nuñoa and Apoquindo, and certainly climb to the top of Santa Lucia, the charming, little hill-park in the center of the city, to see the sun set and the amethystine tints of the Andes deepen into blue, while millions of strange little stars begin to twinkle and the Southern Cross pops out overhead. And then, early one evening, armed with coat and dustcoat, veil, fan, and dark glasses, the far-traveler takes a train; sleeps at lovely Los Andes, and if possible, spends a day there; then goes on, up over the mighty Andean wall, from Chile into a tunnel, and out of it into the Argentine, down the other side of the Great Divide, across vast pampas, and, forty-eight hours from Santiago, rolls into the City Beautiful, the Paris of South America, Buenos Aires.

(*To be concluded*)



December 17th, 1913. This is the temporary (overflow) shipping office of the Vogue Shopping Service, showing a few dozen of the fifteen thousand Christmas bundles bought and sent out between December 1st and 20th. The great majority of these gifts had previously been selected by Vogue for illustration in the December 1st and December 15th numbers

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Among all these readers (and many men were represented, together with their "sisters and their cousins and their aunts") there are perhaps a few who do not realize that the Shopping Service is as alert and active and almost as busy in May as in December. This is an all-the-year service; what it has done for you at Christmas is but a tiny fraction of what it can do for you the year around. Always, all over America, there are thousands of farsighted purchasers who through the Vogue Shopping Service take prompt advantage of all New York's multitudinous shopping opportunities.

FOR THE ALERT SHOPPER

Just now, for instance, great White Sales are in progress, where lingerie and linens of special beauty have special prices. In February come opportunities to buy fine furniture very reasonably. March brings the fashion openings; these and numerous other opportunities are presented month by month in the editorial and advertising pages of Vogue. But how shall you take advantage of them? The Shopping Service solves the problem.



In this room more than nineteen thousand letters, inquiries and orders were received and answered last month. During the two weeks just before Christmas, relays of clerks worked at these temporary desks from 8:45 in the morning to 9:45 at night

THERE IS NO CHARGE FOR ANY SERVICE PERFORMED BY VOGUE'S SHOPPING SERVICE. YOU PAY ONLY THE COST OF THE DESIRED ARTICLES PLUS TRANSPORTATION BY EXPRESS OR MAIL

DIFFICULT COMMISSIONS ARE WELCOME

Particularly welcome are commissions of a less usual sort—the kind that call for trained judgment in selecting, as well as thorough knowledge of the shops. The thing you feel sure you will have to do yourself is often the very thing Vogue can do best. The remodelling of jewelry, the ordering of stationery and visiting cards, the mending of a rare fabric or piece of crockery, are among the less usual commissions Vogue undertakes that require both special knowledge and special judgment.

Wedding and birthday presents are as much a Vogue specialty as Christmas presents. Shopping for men, including men's clothes, is infinitely easier in New York than elsewhere; along Fifth Avenue are among the very best tailors and haberdashers in the world.

OUTFITS FOR THE SOUTH

All the shops are now showing things for her who is going abroad, by way of the Mediterranean, and for her who will soon be in Florida. It takes knowledge of actual conditions in the south to choose properly among them. This knowledge Vogue has. You can always rely on us to select either a whole southern outfit, or any part of it.

These, of course, are but a very few of the thousand and one things Vogue is prepared to do for you. Your order, whether of the most everyday or the most unusual character, Vogue will cheerfully undertake and will execute not alone with with dispatch but with discretion.

PROTECT YOUR COMPLEXION



CUTICURA SOAP

Assisted by Cuticura Ointment will fortify your skin against chapping, redness and roughness in winter's cold, sharp winds. Cuticura Soap and Ointment are equally indispensable for rashes, eczemas, itchings and irritations so prevalent in cold weather.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.
Men who shave and shampoo with Cuticura Soap will find it best for skin and scalp.



Protect Nose and Throat

against ills from wind and dust with Luden's—just as goggles protect your eyes.

LUDEN'S

MENTHOL CANDY **COUGH DROPS**

"GIVE QUICK RELIEF"

from coughs, colds and throat strain. A wonderful throat ease. Make outdoor life more healthful; breathing easier; speaking clearer.

"Luden's Have a Hundred Uses"

Sold Everywhere—
5c. the yellow package.

WM. H. LUDEN
Manufacturing
Confectioner
READING, PA.

5¢

A Cape Cod Fragrant Bayberry Bag

is effective and economical as a flatiron polisher and a delightful odor rises when the hot iron touches it.

It can be used as a "bean" bag or in the bureau drawer.

Because of Parcel Post weight rules we send them in pairs. Two of smaller size in blue gingham, 20 cents; two larger size in brown linen, 30 cents; one of each size, 25 cents; all postpaid.

CAPE COD PRODUCTS CO.
North Truro, Mass.
Makers of Cape Cod Bayberry Candles.

PARIS STAYS *the* HAND *of* TIME

(*Continued from page* 55)

of green and silver brocade made on very simple lines. A wisp of white tulle crossed the right shoulder, and a wreath of small roses crossed the left. Her brown hair was dressed very high, and a rosette—a tam-o'-shanter—a crown, if you like—of black velvet was perched becomingly on the left side of her head.

The most novel news anent coiffures is that at the première of "Chèvrefeuille" I saw ten wigs—not on the stage, but in the audience! One was powdered, one was of violet hair, one of blue hair, and the other seven were blond. If one happens to have a gray lock—a single lock that is almost white—one is just in style, for this is the note of one of the newest styles of coiffures—that is, if the rest of the hair is dark. If the rest of the hair is blond, the white lock should by no means show. She who has no white lock at all may achieve the desired effect by means of powder, but in any case, be the hair ever so little sprinkled with gray, the white lock is forbidden.

Hats are toppling on the verge of a change in style, but modistes have given no inkling of just what that change is to be. Since paradise feathers have grown so high in price and so rare, modistes have been at their wits' end to find an acceptable substitute. They offered flowers—their customers refused them; they offered ribbons—and were laughed at for their pains. So they continued to make skinny-looking aigrettes out of odds and ends of paradise. Quills were offered and had a certain vogue, and mercury wings of jet have been worn for the last six weeks. To-day I saw an aigrette made of long spikes of jet, and a most formidable-looking affair it was. One a black satin turban I saw recently, had a row of paradise fronds posed Indian-fashion on the edge of its upturned brim, and another had a lyre-shaped fantasy of paradise held by a huge tourmalin. The chinchilla turban, sketched at the bottom of page 55, fits the head very closely and is posed so low over the eyes that both eyebrows are hidden.

Mrs. Hart wears a small *canotier* of peachblow faille, and the waistcoat and collar which she wears with a black velvet suit are of a material to match the hat. The comtesse Jean Tyszkiewicz wears a white paradise in a black hat.

Certain Parisiennes are wearing complexions to match their hats or gowns. This was very effective in the case of a mondaine who wore a small hat of cerise beads, for her lips matched to a nicety the color of her hat, and her cheeks were a rich, tawny red. Less pleasing was the madame who wore mauve powder, long, amethyst pendants in her ears, and a huge begonia of mauve velvet.

Muffs are of all sizes and all shapes. On the stage, in "l'Institut de Beauté," the new play by Alfred Capus, I saw a tiny, melon muff of hortensia velvet ribbed with narrow bands of chinchilla.

BY THEIR RAIMENT YE SHALL NEVER KNOW THEM

(*Continued from page* 33)

Mrs. R——, taking leave, suddenly saw a gray-haired lady, whom she recognized as a grandmother of her acquaintance, try on a hat with the outline of an appledumpling, and pull it rakishly over one eye. "I think," said she, "this looks quite well with my little frock. It is very girlish and becoming."

Mrs. R—— hurried past, but near the door an elderly lady was saying, "I think this hat is too young for me!"

In her surprise Mrs. R—— stood rooted, making a pretense of looking into one of the cases of young girls' hats.

"Oh, not at all," expostulated the saleswoman with a disapproving, side glance at the plate of rose salad flourishing above the features of Mrs. R——. "You are far too young, Madam, to wear an old lady's bonnet."

"But I am an old lady!" said the customer, mildly. "Would you show me some old ladies' bonnets, if you please?"

"We don't carry them. You might find them on Sixth Avenue, perhaps, or on one of the side streets, but the Fifth Avenue milliners have no call for them. This little hat would be charming!"

"I bought that last week for my granddaughter!"

The old lady took her leave, and Mrs. R—— hurried away. In the other establishments, similar scenes were enacted. As she entered the tenth, Mrs. R——, quite meek by now, said at once, "Could you tell me if you have any costumes suitable for ladies of middle age?"

The proverbially slim saleslady, in clinging, V-necked charmeuse—the charmeuse was gray this time, though the outline and carriage of the body it enclosed was the same—said, with a deprecating gesture of bejeweled fingers, making a few effective passes through a fringed bang: "Middle age, Madam! I don't think I—we—Ah! yes," with awakening interest, "you mean a fancy dress, Madam. We made some for Mrs. Innit's ball! Heavy velvets and high peaked head-dresses with veils caught under the chin. They were very warm for dancing! A minaret from the Persian would be much more satisfactory—"

For three weeks Mrs. R——, holding on stubbornly to her inherited predilections and late English education, searched New York for such head-gear and raiment as the Purveyors in Extraordinary might have made for the Royal Everybodys, but in vain. Three weeks to the day exactly, Mrs. R——, facing the alert stare of her daughter, entered the upstairs sitting-room of her old house on Madison Square. She wore a little dress of velveteen with a deep, open, Oliver Twist collar, and an inverted finger-bowl, bearing a feather duster soaring aloft, was snuffed down upon her Buster Brown bang. Blushingly, like a girl at school, she simpered, "I think it is a perfect duck of a dress, don't you, Dorothy? It really is very girlish and becoming!"

Dorothy, having come to show her mother a new dancing dress, which had just arrived, came forward in her turn for inspection. It was a dress elaborate enough for a Persian ballet, encrusted with beads and pearls and sequins. There was little to it below the knees, and there was less above the girdle. "I think, mamma," said the modern Salome, pirouetting across the floor—"we really are beginning to look smart—very smart, don't you?"

You Can Weigh Exactly What You Should Weigh

by following my simple, hygienic directions, in the privacy of your room. You can reach your ideal in Health, Figure and Poise.



I have helped **65,000** of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your room, to following scientific, hygienic principles of health prescribed to suit your particular needs. I have

Reduced the Weight of 32,000 women and have **Increased the Weight** of as many more

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to common sense. You can—

Write to Me

Be so well that everyone with whom you come in contact is permeated with your vitality, your wholesome personality—feels better in body and mind for your very presence.

Be Attractive—well groomed. You can—

Improve Your Figure—in other words be at *your best.*

I work faithfully for each pupil. I am at my desk from 8 A.M. to 5 P.M., personally supervising my work. When in Chicago come to see me.

No Drugs—No Medicines

I study your case just as a physician, but instead of medicine I strengthen the vital organs and nerves by exercise, correct breathing and carriage, so that each organ does the work Nature intended. **I relieve such ailments as**

Indigestion	**Torpid Liver**
Constipation	**Catarrh**
Anaemia	**Headaches**
Sleeplessness	**Weakness**
Nervousness	**Rheumatism**

Sufferings of Pregnancy, etc.

Your correspondence is held in strict confidence. The best physicians are my friends—their wives and daughters are my **Pupils**—the medical magazines advertise my work.

I have published **a free** booklet showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in women.

Sit down and write me NOW. Don't wait—you may forget it. I have had a wonderful experience and I should like to tell you about it.

Susanna Cocroft
Dept. 17, 624 So. Michigan Ave., Chicago

Miss Cocroft is a college bred woman. She is a recognized authority on the scientific care of the health and figure of woman. She personally attends to her work.



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Send only 20c—stamps or coin—for a dainty trial bottle of Rieger's Flower Drops (*Concentrated*). It's New! It's different. The rarest and finest perfume ever produced. All the delightful fragrance of thousands of living blossoms. The acme of elegance and refinement—entirely different from any other perfume.

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Rieger's Flower Drops

Made without alcohol. Lasts 50 times as long as ordinary perfumes. We make this special offer of a dainty miniature bottle so that you may try Flower Drops (Concentrated) at our risk. Money back. Choice of 8 odors: Lily of the Valley, Rose, Violet, etc.

LARGER BOTTLE OFFER
Flower Drops (Concentrated) 1.50, cut glass bottle shown here. Flower Drops (Extract) $1.00 per oz. Flower Drops Toilet Water, $1.00 for 4 ozs. Call at dealer's or enclose stamps, coin or money order for large bottle. Your money will be refunded if you are not pleased.

Send Today Now—Take advantage of this trial bottle offer by enclosing 20c, coin or stamps, with your name and address. Mention dealer's name.

Paul Rieger, 271 First Street, San Francisco, Cal.
Paris San Francisco



"I want 'em!"

"To Spank or Not to Spank"

—that is the question. Beside it "To Be or Not To Be" pales into mere philosophical snivelling. Robert said, "I want 'em," and he got 'em—one of 'em, at any rate—a nice, wet, shiny, wiggly goldfish from Aunt Jane's big glass bowl.

For the first time, the great question clouded the lives of the Complacent Parents. "Oh, think about it, Tom!" said Robert's mother. "Don't do anything rash. I hated my parents every time they spanked me. It never did any good. Oh, if you make Robert hate you! . . ." "See here," said Tom, "he's got to understand, hasn't he?" "Yes," Alice agreed faintly. "Come," said the father. Alice cast one glance at Robert's gallant retreating rear, and ran upstairs with her fingers in her ears. In the "Torture Chamber"—but let Mary Heaton Vorse tell you about it. It's all wisdom, and mostly humor,—the first of a delightful series—"Adventures in Childhood."



"I got it!"

A wonderful Kewpie Valentine is in the February Woman's Home Companion, with a full color drawing by Edward Edwards and Kewpies by Rose O'Neill. Three happy little Kewps peep out of it and from the center oval a large Kewpie flies gayly through. A pair of shears and a jar of paste will make the most original valentine imaginable, full of smiles and good wishes.

"Why Fifty Women do Not Go to Church"—

is a stirring arraignment of the church and clergy—compiled from the opinions of fifty prominent women of widely different localities. One woman was alienated from the church by the rector's neglect; another by a snobbish congregation. Another regards the ministers of her community as men of mediocre ability. Many feel that the churches are out of touch with modern life. Some find fault with unnecessary "competition;" others with "commercialism." It is the first of two profoundly significant and interesting articles by Bruce Barton, in—

The February Number of

Woman's Home Companion



"Spank me now."

Quality First

It takes twelve weeks for the painting of a Detroit Electric body—a long time and a thorough process. But only thus can we be sure of the perfect Detroit Electric finish, which retains its lustre for years through sun and rain and snow.

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Comfort
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By Appointment to
Her Majesty
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